

DIXIELAND

FAKE BOOK - VOL. 2

TRAD

<u>Tunes are basically in alphabetical order, with many exceptions. Tunes in <i>italics</i> are out of order</u>	
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Dixieland Fake Book, Vol. 2

I know you're just panting to get at the tunes, but put your axe down and get out the records.
You need to listen to them, to learn the feel and phrasing of the music, to know what I left out or couldn't represent.

Here are "hard-core" jazz classics from the 1920s: King Oliver '23, Morton, Armstrong's Hot 5 & 7, Bix, Bessie Smith, Ellington; 1940s-50s compositions of Bechet, Lu Watters & the West Coast Revivalists; mid-40s "New Orleans Revival" tunes of George Lewis, Kid Ory, Bunk Johnson. Plus some less known tunes that have held me over many hearings.

Most sheets are closely related to the original records. Most are transcribed in part, some of them completely. You can hear them on: <http://redhotjazz.com> and virtually all have been reissued on CDs that with few exceptions are currently (2005) available. The goal is to preserve the music by enabling you to play the tunes, secondly to play in the style of the records and the key performers. I used published music as available for popular-type tunes that stand on their own. I made tune-by-tune decisions on how to present them.

Many of these tunes do not have discreet melodies. These are jazz records and from the start the melody line is often embellished, and what melody there is may not even be repeated consistently. Mind you, each tune is a composition, consciously created by someone, with specific chords, and arranged to varying degrees for the record. The musicians were first-rate professionals, so what they play should be taken seriously.

I assume that users will simplify, vary or improvise on each passage--after all, this is jazz... The dots and other "marks" that indicate how notes should be played help represent the records more accurately if one wishes to play the tunes as recorded, or learn the styles of the players.

People enjoy the music for different reasons and in different ways. Some enjoy the records, period. Others want to hear their favorite records in stereo, or in live performance. Others like the styles, or the tunes. Musicians often want to play music they like. It's strictly a matter of personal taste.

There are several main approaches to playing early jazz. Fans and musicians often favor one over the others (and all too often tend to disparage the others and their advocates).

1. *Repertory recreationism*--attempts to recreate the records note for note, sometimes even writing out the individual parts and reading them during performance.
2. *Stylistic recreationism*--musicians attempt to master the styles of the original players and perhaps recreate their key solos; they play the tunes without necessarily playing all the notes on the records, and they play other tunes in the style of their heroes.
3. *Impressionism*--musicians play the tunes, to varying degrees trying to present the flavor of the originals by playing the melodies, and perhaps some well-known solos and breaks, providing the audience with some familiar elements, but otherwise making them their own.
4. *Playing tunes for their own sake*--a good tune invites attempts to play it. Some tunes work well only within a certain style range; others can be digested and reborn in new styles.

All these approaches have inherent aesthetic validity, because the tunes and performances had their own validity. The classic jazz records that are a main object of this book have grabbed successive generations of musicians and fans because they are more than merely valid—they inspire.

If you find errors, or if you think you have better ideas on aspects of my work, please let me know immediately so I can consider them for upgrading the book.

Acknowledgements

I have been immeasurably enriched by participation in the *Dixieland Jazz Mailing List* and *78-List*, where I met the non-DC area jazz musicians/fans/collectors listed below.

A number of individuals have improved the book significantly by reviewing and correcting sheets, providing music and recordings, etc.

Crucial assistance has been provided by:

David Robinson, arguably the DC area's best Dixieland/Trad cornet player, head of the Traditional Jazz Educators Network-- expertise & records on the 1940s New Orleans Revival.

Dick Sleeman, a trombonist/tubist in the Netherlands--yeoman help with chords and notation.

Rolf Kaschorrek, Trumpet player/arranger in Germany: chord help, some transcriptions.

James Dapogny, jazz pianist, professor of music, and probably the USA's leading expert on Jelly Roll Morton's works--some advice & practical help with my Morton sheets (and a number of sheets in "*30s-40s Fake Book*" and "*20s-30s Fake Book*").

Other individuals whose cumulative assistance was significant:

Frank Mesich, trombonist, tubist, bassist, cornetist, and co-leader of *Buck Creek Jazz Band*--chords, general support.

Henning Hoehne, one of the DC area's great reed players--ideas on clarinet & Bechet specials.

Marty Frankel, cornetist, leader of the Federal Jazz Commission--Oliver '23 material.

John Farrell, British stride pianist and piano roll maker--some transcriptions.

Butch Thompson clarinetist, pianist, and George Lewis maven, reviewed my sheets of "*Burgundy Street blues*" and "*St. Philip Street breakdown*".

Sue Fischer, historian of early jazz in New Orleans--sheet music out of New Orleans libraries.

Alex Hassan pianist of Annandale VA, *Don Rouse* clarinetist of Arlington VA, *Audrey Van Dyke* of Alexandria VA, President of the Potomac River Jazz Club, *Frankie Van Cleave*, *Torgny Salö* of Sweden--music from their collections for this book and *20s-30 s Fake Book*.

Chris Tyle cornetist and trombonist *David Sager*, both well-known for the many trad CDs they play on--copies of Oliver Copyright sheets. The following jazz fans/collectors provided records: Bill Haesler and Anton Crouch of Australia, Al Simmons.

219 Blues (Mamie's Blues)

1

4/4 ♩ = 92

Sources: Intro—record; vocal—sheet music; Verse—5/27/40
Armstrong record (in G)

JR Morton, 1939;
c. Mamie Desdume

Intro

Verse

Solos

Chorus

Ending = Verse

Aggravatin' Papa

4/11/23 BS record in Bb

Bessie Smith '23; c. J.
Russell Robinson, 1922

4/4 ♩ = 112

Chorus

Chorus musical score in Bb major, 4/4 time. The melody is written on a single staff with a key signature of two flats (Bb and Eb). The tempo is 112 beats per minute. The chord progression is as follows:

- Line 1: Eb, D7b9, C7, F7, B7b9, Eb
- Line 2: Eb, D7b9, C7, F7, B7b9, Eb, Eb7
- Line 3: Ab, Ebdim, Eb, Eb7, Ab, Eb, D7b9, C7
- Line 4: F7, B7b9 [Break - - - - -]
- Line 5: Eb, D7b9, C7, F7, B7b9, Eb, Eb7
- Line 6: Ab, Ab7, G, D7, B7b9
- Line 7: Eb, Eb, Eb7, Eb, Ab, Eb, Ab7
- Line 8: Eb, D7b9, C7, F7, B7b9, Eb, Eb7, Ebdim, B7b9, Eb, B7b9, Eb

Verse

Verse musical score in Bb major, 4/4 time. The melody is written on a single staff with a key signature of two flats (Bb and Eb). The chord progression is as follows:

- Line 1: Eb7, Ab, Eb
- Line 2: Eb7, Ab, B7b9, Eb, Edim
- Line 3: Bb, Bbdim, F7, F+, Bb, C7, F7
- Line 4: Bb, Bbdim, F7, C7, Cm7, F7, Bb, Bbdim, B7b9

3

**Sara Martin w/
C. Williams;
c. W.C. Handy, 1923**

Verse

Chorus

Ending

Ending



F C7

F F F7 B \flat 7 B \flat m F

4 All the Girls Go Crazy About the Way I Walk (1

♩ = 196 (BJ)

4/4 ♩ = 164 (Ory)

Orig. title said to be "All the whores go crazy about the way I ride."

Adapted from various Kid Ory and Bunk Johnson records.

c. Kid Ory, ca. 1940

A BJ $E\flat$ $E\flat$ $E\flat$ $E\flat$ $B\flat$

B Ory $E\flat$ $E\flat$ $E\flat$ $E\flat$ $B\flat$

C Ory $E\flat$ $B\flat$

[Break (eg piano, banjo)]

[Break (eg piano, banjo)]

All the Girls Go Crazy... (2)

4

Bunk Johnson trumpet solo

D

E

B

F7

B

B7

E

B

F7

B

B7

E

B

F7

B

B7

Routine: AA B A nX with variations, solos on A 1 or 2 X each. D E, C, A melody, jam A A. Ory "sang" after his trombone solo.

Ory "composed" the tune, Bunk composed the trumpet solo. Bunk's A melody --the 4 quick hits--starts the tune better, then Ory's serves as a variation. Once all the solos are done, Ory's C strain gathers the band for several A's of romping and riffing.

Alligator Crawl (1)

4/4 2-beat ♩ = 106

Armstrong Hot 7, 1927;
c. 1927?

Cornet Intro

Clar pu

*Clar. solo mainly legato,
with much slurring*

A Clar solo

Clar solo

F F7 B \flat Fdim F F7

B \flat Fdim C7 F C7

C7 F

Cor. pu

B Band

Band

F F7 B \flat Fdim F F7

B \flat Fdim C7 F

C7 F

Dogfight

Dogfight

Gdim G7 Gdim G7

C Cornet solo

Cornet solo

C F Cdim C Am D7 G7

C F Cdim C G7

C 4 Em B7 Em B7

Em D7

Alligator Crawl (2)

5

The musical score is written for a band, likely a jazz or swing ensemble. It consists of several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Above the staff, chords are indicated: G, D7, G, D7, G, and G7. The second staff continues the melody with chords C, F, Cdim, C, and Am. The third staff features a more complex melody with chords D7, G7, C7, F, and Cdim. The fourth staff includes a section marked "[Cornet break]" and a box labeled "Solos" with the note "(Record has guitar only)". The fifth staff is a guitar solo section, indicated by a box labeled "D" and a series of slanted lines representing the guitar. Above this staff, chords are listed: F7, Bb, Bbm, F, C7, F7, 4, Bb, Bbm, F, C7, F, Gdim. The sixth staff continues the melody with chords C7, F, F7, Bbm, F, and C7. The seventh staff features a melody with chords F, F7, Bb, Fdim, F, and F7. The eighth staff continues the melody with chords Bb, Fdim, and F. The ninth staff features a melody with chords F, F, and F. The tenth staff continues the melody with chords C7, F, C7, F, and C7. The eleventh staff features a melody with chords F, C7, F, and C7. The twelfth staff continues the melody with chords C7, F, C7, F, and C7.

Routine: Basically the record, a display piece. But it's a great tune that stands by itself. B is the Verse, C the Chorus. Dodds's solo on A is well worth some effort.

Alligator Hop

**King Oliver '23;
c. Oliver, Hardin, '23**

4/4 ♩ = 234

Intro B \flat F 7 B \flat

A F 7 B \flat F 7 B \flat F 7 B \flat F 7 B \flat

[Clarinet (etc.) break]

B C 7 F 7 B \flat E \flat F 7 [Clar break] B \flat 7 [Clar break] E \flat F 7 B \flat 7 E \flat A 2 X, C

Tag E \flat E \flat E \flat E \flat

C Clar Solos E \flat F 7 [Piano brk] B \flat 7 [Break] E \flat 8 [Piano (etc.) break] F 7 B \flat 7 E \flat

Routine: Intro, A A, B, A A, Solos on C, B B (12 bars) Tag

6

c. King Oliver, 1923

Intro **B \flat**

A **F7** **B \flat**

F7 **B \flat**

F7 **B \flat**

1. F7

2. B \flat 7

B **Trio** **E \flat**

E \flat **F7** **B \flat 7**

E \flat

E \flat **F7** **B \flat 7** **1. E \flat**

2. E \flat **B \flat 7** **E \flat 7**

Awful Sad (1)

From 10/2/28 Brunswick Cotton Club Orch. record.

Ellington '28;
c. Ellington, 1928

♩ = 112

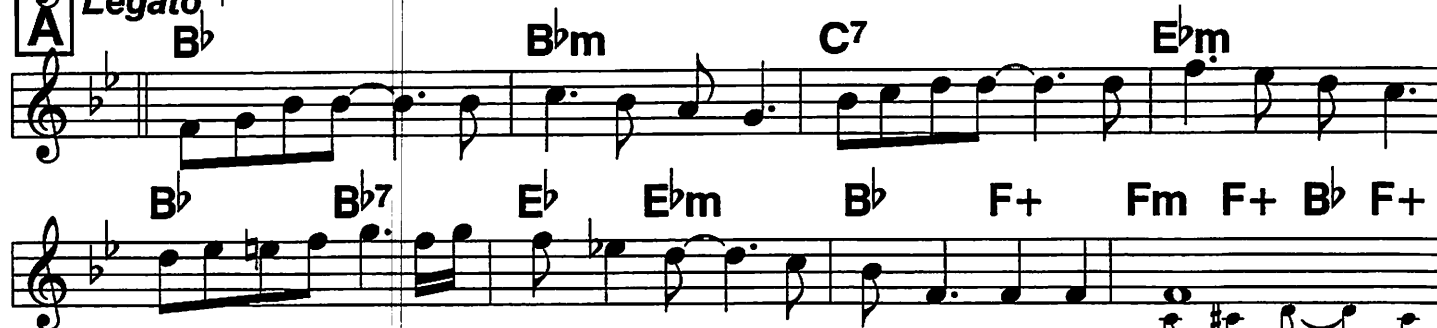
Smooth 4/4 Not swingy

Intro

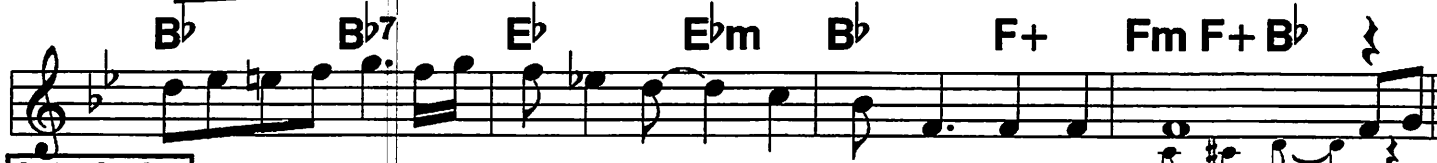


A

Legato



Clarinet low register



Interlude



Awful Sad (2)

7

The musical score is written for guitar and bass. It consists of several staves with the following elements:

- Staff 1:** Chords D7 and G7.
- Staff 2:** Chords C7, F7, and Bb. Includes a bracketed section labeled "[Break -----]".
- Staff 3:** Chords D7 and G7.
- Staff 4:** Chords C7 and F7.
- Staff 5:** Labeled "Intro". Chords Bb, A, Bb, A, Bb, F+, F+, Bb, A, Bb, A, Bb, F+.
- Staff 6:** Labeled "Out" with a diamond symbol. Chords G7 and Fm. Includes a bracketed section labeled "[Break -----]".
- Staff 7:** Chords G7 3, Bb, Bbm, C7, Ebm, and F7.
- Staff 8:** Chords Bb, Bb7, Eb, Ebm, Bb, F+, Fm, F+, Bb.

Additional markings include "Play A to Out" and various musical notations like triplets and accidentals.

Routine: Intro, A, B, split solos on A B, Intro, A 1X to Out, ritard last 2 bars.

Back O' Town Blues

Cotton Pickers '23, Original
Indiana Five '24
c. Bowen, Herbedeaux, 1923

4/4 ♩ = 132

A

C C7

F7 C

G7 A^b7 G7 C 1. G7 2. E7 Cdim Gdim

B

G7 G^b7 F7 G7 Cm A7 G7 G7 Cm A7 G7

C7 G7 Cdim C C7 G7 Cdim C G E7 F7 G7

A7 D7 D+ G 1. E Am Gdim

2. G7

Routine: A A, B B, C, D, solos on D, D nX out.

C

C C7

F7 C

G7 A^b7 G7 C C7

D **Solos**

F C7 F7 B^b B^bm F F7

B^b C7 F

E7 A7 D7 G7 C7 C+ F³ C+ F

Ballin' A (the) Jack

9

From 12/3/27 Chicago Footwarmers record. Not the classic tune

c. 1927

4/4 2-beat ♩ = 256

A

B

C Solos

E^b **B^bdim B^b7** **E^b** **B^bdim B^b7**

A^b **E^bdim E^b7** **A^b** **E^bdim E^b7**

E^b7 **A^b** **E^b7**

E^b **A^bdim F7** **B^b7** **E^b** **B^b7**

E^b **B^bdim B^b7** **E^b** **B^bdim B^b7**

A^b **A^bdim E^b7** **A^b** **A^bdim E^b7**

E^b7 **A^b** **E^b7**

E^b **F7** **B^b7** **E^b** **B^b7**

E^b **E^b7**

A^b **E^b** [Breaks (optional) -----]

B^b7 **E^b** **B^b7** **E^b**

Routine: A B C, A, Solos on C, (A), C n X.

On record, C is cornet solo; may not be part of the composition.

Barnacle Bill, the Sailor (1)

5/21/30 record complete.

Bix w/Hoagy Carmichael
Orch., '30

6/8 March beat ♩ = 133

Read the routine carefully!

Intro E \flat 7 A \flat 7 F \sharp 9 B \flat 7

Chorus E \flat B \flat 7 E \flat E \flat B \flat 7 E \flat A \flat E \flat A \flat E \flat A \flat E \flat B \flat 7 E \flat

Interlude to vocal E \flat 7 E \flat 7 7 7 7

Verse A \flat E \flat 7 E \flat 7 A \flat E \flat 7 A \flat E \flat 7 A \flat B \flat 7 **To Chorus**

After 1st Vocal to Dogfight

After 2nd Voc, to Reed solo

Chorus notes are orig. melody.
Bix's variations are minor.

Routine: Intro, instr. C, vocal VC; fast Dogfight, Bix solo, Interlude, vocal VC; fast Reed Solo, Interlude 2, instr. VC out. As long as it's worked out carefully, you could extend the solos. Not a lot of jazz here, but it's a delightful novelty that will please most fans.

Barnacle Bill the Sailer (2)

10

4/4 ♩ = 266

Dogfight

Musical notation for the 'Dogfight' section. It consists of five staves of music in 4/4 time. The first staff is labeled 'Dogfight' and contains the chords E♭, E♭dim, and E♭7. The second staff is labeled 'Bix Solo' and contains the chords Fm, B♭m, and E♭7. The third staff contains the chords A♭, D♭m, A♭, and D♭m. The fourth staff contains the chords A♭, A♭dim, E♭7, E♭+, and A♭. The fifth staff contains the chords A♭, A♭dim, E♭7, E♭+, and A♭. The section ends with a double bar line and a 6/8 time signature.

Interlude

Musical notation for the 'Interlude' section. It consists of two staves of music in 6/8 time. The first staff contains the chords A♭, B♭m, A♭, D♭, A♭, and E♭7. The second staff contains the chords A♭, B♭m, E♭7, and A♭. The section ends with a double bar line and a 4/4 time signature.

Reed Solo

To Verse vocal

Musical notation for the 'Reed Solo' section. It consists of two staves of music in 4/4 time. The first staff contains the chords E♭m, B♭7, E♭m, B♭7, and E♭m. The second staff contains the chords A♭m, E♭m, A♭m, E♭m, A♭m, E♭m, B♭7, and E♭m. The section ends with a double bar line.

Tenor

Musical notation for the 'Tenor' section. It consists of one staff of music in 6/8 time. The staff contains the chords E♭7, A♭7, E♭7, and A♭7, followed by a drum solo indicated by a slash and the text '[Drum]'. The section ends with a double bar line and a 6/8 time signature.

To p. 3

Barnacle Bill the Sailor (3)**Going out****Interlude 2****Verse***Band plays marching band fills***Chorus***[Tuba 8vb -----]*

Beale Street Mama (Papa)

11

♩ = 104
4/4 2-beat

4/11/23 record key; orig. G. This is book melody, which BS modifies,
I think mostly for the better, but it's a pop tune anyone can do.

Bessie Smith '23;
c. Turk, 1923

Chorus

Chorus musical notation (first system):

Staff 1: F C7 F F7

Staff 2: B♭ F

Staff 3: C7 F Dm A7 Dm

Staff 4: C C G7 G7 C7 [Break (optional) -----]

Staff 5: F C7 F F7

Staff 6: B♭ A7 C7

Breaks
optional

[Break -----]

F Cdim C7 [Break -----] F [Break -----] Dm A7 Dm

Chorus musical notation (second system):

Staff 7: G7 C7 C+ F F7 Fdim B♭m F

Verse

Verse musical notation (first system):

Staff 8: F F7 B♭ F

Staff 9: C7 F D7 G7 C7

Staff 10: F7 B♭6 F9 B♭ (B♭7 A7) A♭7

Staff 11: G7 C D♭dim Dm7 G7 C7

Big Bear Stomp (1)

**Adapted from the 1st Yerba Buena JB Good Time Jazz record;
2nd varies, but p. 1, and Dogfight are basically consistent**

Horn intro

[illegible]

Rhythm vamp

[illegible][illegible]

[Horns only] Dm A7 Dm Fdim

[illegible]

---Tbn & Tuba] **F7** **B \flat** **Edim**

Routine: Intro, Vamp, A B B, Vamp, A, Dogfight, C, Solos on C, C 1 or 2X

Big Bear Stomp (2)

12

Rhythm
vamp

Dm

To A, Dogfight, C

Dogfight

F7

Fdim

F7

Fdim

F7

♩ Solos

B♭

Notes approximate

F7

F7

B♭

B♭7

A7

A♭7

G7

C7

C7

F7

B♭

F7

F7

D7

Gm

D7

This line is standard

Gm

F7

1. B♭

F7

End

2. B♭

Black And Tan Fantasy (1)

From Okeh records of 11/3/27, 6/12/30

Slow 4/4 ♩ = 110

c. Ellington, 1927

A Muted tpt B \flat m

Muted Tbn

E \flat m B \flat m

F7 B \flat m E \flat m⁶ B \flat m

Lip

B Alto Melody as written, slur notes, vary phrasing

G \flat 7 G \flat + 3 B \flat C

[Band break -----]

E \flat E \flat m B \flat G7 C7 F7 B \flat G7 C7 F7 [3]

B \flat 7 E \flat 7 A \flat 7 D \flat 7 [4] G \flat 7 G \flat + 3 [6]

B \flat C [8] E \flat E \flat m B \flat G7 C7 F7

[Break -----]

C Solos (Chords) added in Pno solo

B \flat (E \flat F7) B \flat B \flat 7 E \flat (G \flat 7) F7

B \flat (D7 G7) Cm7 (C7) F7 B \flat F7 B \flat F7

Routine: as written. D is the out chorus. D Bars 2, 4 > band rips the chord sharply.

Black And Tan Fantasy (2)

13

Muted tpt (notes approx.)

D
 B \flat
 Band F 7 B \flat 3
 B \flat Band B \flat 7 4 E \flat 7 6
 B \flat Band G 7 8 C 7 3 F 7 3 10
 Band B \flat m E \flat m B \flat m E \flat m B \flat m - E \flat m F 7 B \flat m
 Ritard

Big Lip Blues

Melody is interpolated. Morton 1940 record is indistinct.

c. Jelly Roll Morton, 1940

4/4
 ♩ = 96
 B \flat D 7 Gm B \flat 7
 E \flat B \flat dim B \flat D \flat dim
 Cm 7 (F 7) F 7 1. B \flat E \flat B \flat F 7
 2. B \flat E \flat B \flat

Black Bottom Stomp (1)

Complete version of one of the most exciting 20s classics.

Red Hot Peppers, '26;
c. Jelly Roll Morton, 1926

4/4 ♩ = 258

Intro $B\flat$ slur $F7$ $B\flat$ slur $B\flat dim F7 B\flat$ Gliss

A Gm Clar $Adim$ $G7$

Cm $G7$ Cm $B\flat$ $F7$ $B\flat$ $B\flat dim$ $F7$

Clar lead Cor

Gm $Adim$ $G7$

Cm $G7$ Cm $B\flat$ $F7$ $B\flat$ $B\flat dim$ $F7$ [Clar break -----]

Clar lead Cor

B Gm $D7$ $G7$

Cm $G7$ Cm $B\flat$ $F7$ $B\flat$ $B\flat dim$ $F7$

Clar lead Cor

Gm [Break -----] $D7$ [Break -----] $D7$ $G7$ [Break -----] $G7$ [Break -----]

Cm $G7$ Cm $B\flat$ $F7$ $B\flat$ $B\flat dim$ F [Clar break -----]

Clar lead Cor

Black Bottom Stomp (2)

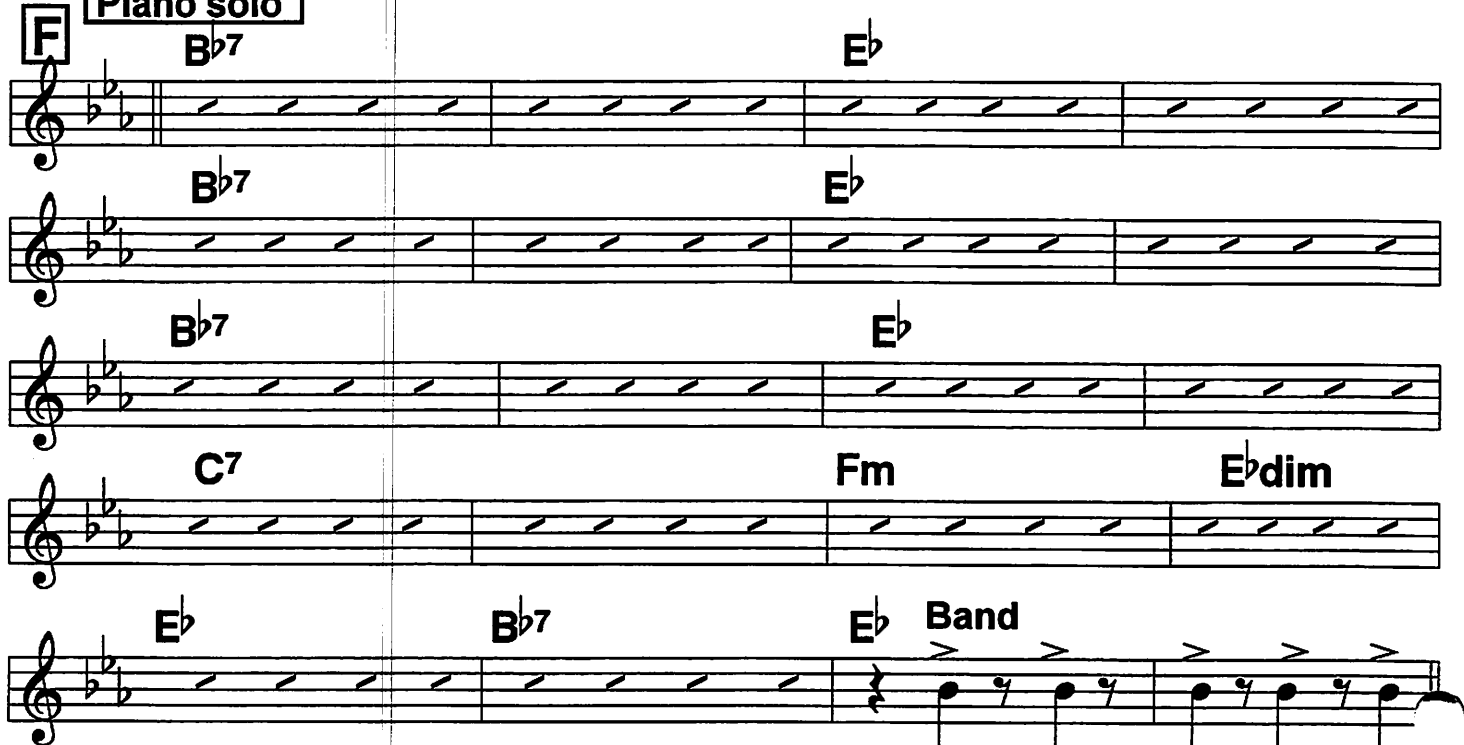
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Black Bottom Stomp (3)

Clarinet solo

Clarinet solo musical notation. The solo is written in E-flat major (one flat) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some triplet markings. Chord symbols above the staff include Bb7, Eb, and Eb [Break - - - - -]. The second staff continues the melody with similar rhythmic patterns. The third staff features a Bb7 chord and an Eb chord. The fourth staff includes C7, Fm, and Eb dim chords, with triplet markings. The fifth staff concludes the solo with an Eb chord and a Bb7 chord, followed by a band entry marked with a 'Band' box and a treble clef.

Piano solo

Piano solo musical notation. The solo is written in E-flat major (one flat) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some triplet markings. Chord symbols above the staff include Bb7, Eb, and Eb. The second staff continues the melody with similar rhythmic patterns. The third staff features a Bb7 chord and an Eb chord. The fourth staff includes C7, Fm, and Eb dim chords, with triplet markings. The fifth staff concludes the solo with an Eb chord and a Bb7 chord, followed by a band entry marked with a 'Band' box and a treble clef.

Black Bottom Stomp (4)

14

Cornet solo (mute)

Band plays syncop. 3s as indicated, hit sharply

G

Chords: B \flat 7, E \flat , C7, Fm, E \flat dim, B \flat 7

Break

Banjo solo

H

Chords: B \flat 7, E \flat , C7, Fm, E \flat dim, B \flat 7

Break

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Black Bottom Stomp (5)

I

B \flat 7 **E \flat**

B \flat 7 **E \flat** [Drum break -----]

B \flat 7 **E \flat**

C7 **Fm** **E \flat dim**

E \flat **B \flat 7** **E \flat**

Out chorus

J

B \flat 7 **E \flat**

B \flat 7 **E \flat** [Trombone break -----]

B \flat 7 [Clarinet -----] **E \flat**

Tbn **C7** **Fm** **E \flat dim**

E \flat **B \flat 7** **E \flat**

E \flat

Big Boy

15

2-beat ♩ = 194

Book version; pop tune anyone might play. Bix record in F

Bix w/Wolverine Orch.;
Ted Weems;
c. Ager, 1924

Chorus

Musical notation for the Chorus of 'Big Boy'. The key signature is B-flat major (two flats). The tempo is 194 beats per minute, marked as 2-beat. The notation consists of eight staves of music. Chord symbols are placed above the notes: E♭, F9, B♭7, B♭+ E♭, E♭dim, B♭7, E♭, B♭7, F7, B♭7, E♭, F9, B♭7, B♭+ C7, Cdim, B♭7, E♭7, F7, B♭7, F7, B♭7, E♭.

Verse

Musical notation for the Verse of 'Big Boy'. The key signature is B-flat major (two flats). The notation consists of four staves of music. Chord symbols are placed above the notes: E♭, E♭7, A♭, E♭, B♭7, C7, F7, B♭7, E♭, B♭, G7, C7, F7, B♭, B♭dim, B♭7, Cdim, B♭7.

Borneo (1)

Bix
2-beat ♩ = 178

Most often played as a regular or novelty vocal tune; often in F or G,
 at various tempos. So chorus notes are book; Bix phrasing differs.

**Bix-Tram '28; c. W.
 Donaldson, 1928**

Chorus

Way down South, way down in Borneo,
 there's a wild dance called the Borneo,
 |Way down/ |on Borneo Bay./// /|||
 Even though you're got a corneo,
 you'll dance till the break of dawneo,
 |Right down/ |old Borneo Bay./// /|||

 Wild man Sam with his clothes all torneo
 toot toot toot on his bamboo horneo,
 |And the bamboo babies start to sway./// /|||

 When you see them do that Borneo,
 you'll just put your jewels in pawneo,
 |Way down/ |on Borneo Bay./// /|||

Borneo (2)

16

Record routine: Intro, Chorus, Verse, vocal intro, Vocal, Bix-Tram trade fours, 4-bar dogfight to Bb, ending in Bb. Here ending is in Ab, dogfight omitted

Intro

Musical notation for the Intro section. The first staff is for Bix, Cor, and Sax. The second staff is for Clar gliss. The third staff is for Tuba 8vb. The notation includes various musical symbols such as notes, rests, and accidentals.

Verse

Musical notation for the Verse section. The notation includes various musical symbols such as notes, rests, and accidentals. The section is marked with a key signature of two flats and a time signature of 4/4.

Intro to vocal

Musical notation for the Intro to vocal section. The notation includes various musical symbols such as notes, rests, and accidentals.

Bix Ending

Musical notation for the Bix Ending section. The notation includes various musical symbols such as notes, rests, and accidentals. The section is marked with a key signature of two flats and a time signature of 4/4.

Horns only, no rhythm

Musical notation for the Horns only section. The notation includes various musical symbols such as notes, rests, and accidentals.

Ritard

Buddy's Habit (1)

4/4 ♩ = 210

**King Oliver '23; c.
Nelson, Straight, 1923**

Clarinet intro

Clarinet
intro

A

B

Clar. breaks

Dogfight

To A

Buddy's Habit (2)

17

C

Chord Symbols: Eb, Bb7, Eb dim, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb dim, Eb, C7, F7, Bb7 [Break (notes are the 2 cornet break) --- 3 ---], Eb, Bb7, Eb dim, Eb, Eb7, Ab, G7, Ab, Adim, Eb, C7, Fm, Bb7, 1. Eb

Ending

Routine: Intro, A A, B, Dogfight, C slide whistle (clarinet? musical saw?), other solos on C, C C

The June '23 record by (white) composer Charlie Straight's Rendezvous Orch. should be compared with Oliver's (10/23). Illustrates suggestively basic differences in the styles and feel of white and black jazz of the era.

Buffalo Blues (1)

Johnny Dunn, w/ Morton '28;
c. Jelly Roll Morton, 1928

4/4 ♩ = 124

[Trumpet, no chord -----]

Intro

B^bdim

B^b

F7

B^b - Gm Bdir



A

F7

B^b6



[piano break -----]



F7

B^b

B^b6



F7

B^bdim [Cornet break -----]

B^b

F7

B^b

D7



2nd X to Dogfight

B

G

G

F

Em

Dm

C7



F7

B^b

[piano break -----]



G

G

F

Em

Dm

C7



F7

B^b

F7

B^b

Gm Bdim



Dogfight

To A 1 X

Clarinet trill

E

E^b

D

D^b

C

B

B^b



Buffalo Blues (2)

18

Clarinet Solos

C

B \flat 7 E \flat B \flat dim

Band

B \flat 7 E \flat B \flat 7 E \flat 7

A \flat E \flat dim E \flat C7 Fm B \flat 7 E \flat B \flat 7 [Cornet -----]

Tag

[Break -----]

B \flat dim F7 [Clarinet hold and trill] B \flat

tuba, tbn

Routine: Intro, A B A, Dogfight, C, Solos on C, D, Tag
Dunn's distinctive use of the mute and his controlled bending of the first notes as in bars 1 & 2 of the intro, A 1 2 3 4 5 6 9 10 11 12 13 14 is well worth imitating.

Bugle Boy March (1)

Melody is basically consistent on 4 Lewis records

George Lewis standard;
c. 1907

2-beat
Intro = 224
= 196

The musical score is written for a 2-beat instrument in 4/4 time. It consists of two main sections, A and B, each with multiple staves of music. Section A begins with a key signature of one flat (Bb) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staves: F, C7, G7, (Ddim G7), C7, 1. C7, and 2. C7. Section B also begins with a key signature of one flat and a 4/4 time signature. The melody continues with similar rhythmic patterns. Chord symbols include F, C7, F, C7, F, F7, Bb, Fdim, F, Bb, F, C7, F, 1. C7, 2. F, and F7. The score includes various musical notations such as beams, slurs, and dynamic markings like accents (>).

In A for variety, substitute 2 8th notes for the first quarter note after each rest.

Bugle Boy March (2)

19

C Solos

The musical score consists of ten staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The first staff is marked with a 'C' in a box and the word 'Solos'. The music is written in a style typical of bugle band arrangements, with many notes beamed together in groups of four or six. Chords are indicated by letters above the staves: Bb, Eb, Bb, C7, F7, Bb, Bb7, Eb, Bb, C7, F7, Bb, Bb7, Eb, Bb, G7, C7, F7, Bb. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines. The final staff is marked with 'Ending' in a box and contains the same chord sequence as the previous staff.

Routine: A A, B 1-2 X, C, solos on C, CC (C) out

Brown Bottom Bess

4/4 swingy ♩ = 130

Adapted from the 7/4/28 Foortwarmers record

Johnny Dodds, 1928

Intro

F7 D♭7 C7 F7 E♭7 A♭

Verse

A♭ E♭7 B♭7 E♭7 A♭

E♭ D7 E♭ C7 B♭7 E♭7

A♭ E♭7 B♭7 E♭7 A♭

E♭ D7 E♭ C7 B♭7 E♭7

Chorus

F7 B♭7

E♭7 A♭ [Break -----]

F7 B♭7

D♭ [Break -----] A♭ [Break -----]

F7 1. E♭7 A♭

Ending

E♭7 A♭

Routine: Intro, V, C, solos on C 1-2 X, V, C melody, jam 2-3 X, ending

Burgundy Street Blues

21

Clarinet special. Key 1940s NO Revival tune. Not published. Derived from 7 Lewis records, all w/much variation, to present what he played most consistently. GL had a pretty tone, played melodically. 6/5/50 record is a good starting point.

c. George Lewis, 194?

4/4 ♩ = 88

A

Chords: C, F7, C, C7, F, F7, C - B \flat 7 - A7, D7, G7, C, F7, C, G+

Ending

Chords: C, G7, C

Play A as is: dropped 8th notes, varied phrasing OK. A again w/variations, bars 8-12 are constant. B bars 1-2 ad lib, can simplify bars 4-5. C basically as is.

B

Chords: C, F7, C, C7, F, F7, C - B \flat 7 - A7, D7, G7, C, F7, C

C

Chords: C, F7, C, C7, F, F7, C - B \flat 7 - A7, D7, G7, C, F7, C, G+

Play A 1-2 X, ending

Routine: A A (n X), B B, C, A (A) last X w/ ending. Chords usually played consistently on all the records, despite some conflicts with Lewis's notes, eg. the A7.

Canal Street Blues

4/4 ♩ = 190

Routine: Intro, A A, B B, C, solos on C, C C C

King Oliver '23

Intro F7 B \flat B \flat m C7

A F B \flat C7 1. F C7 F 2. F F7 B \flat dim C7 F 3 3

B F B \flat F C7 F F7 B \flat dim C7 1. F 3 3 2. F C7

C **Solos** F F7 B \flat F C7 1. F 2. F

Tag (no chords) Clar C7 F 3

Routine: Intro, A A, B B, C, solos on C 2 X, C C C

Note Clar 24 bar solo backed by banjo low string rhythm.

Canal Street Blues (Copyright)

22

Library of Congress Copyright sheet. Chords from record

c. King Oliver, 1923

4/4

The musical score is written for a single melodic instrument in 4/4 time. It consists of ten staves. The key signature has one flat (Bb). The chords are indicated above the staff: F7, Bb, Bbm, C7, F, Bb, C7, F, C7, Bb, C7, F, C7, F, 1. C7, 2. F, F, Bb, C7, F, F7, Bb, F, C7, F. The melody is written in a single line on a treble clef. The first staff begins with a 4/4 time signature. The second staff has a repeat sign. The third staff has a repeat sign. The fourth staff has a repeat sign. The fifth staff has a repeat sign. The sixth staff has a repeat sign. The seventh staff has a repeat sign. The eighth staff has a repeat sign. The ninth staff has a repeat sign. The tenth staff has a repeat sign. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals.

Candy Lips (1)

Note p. 2

Clarence Williams, '27;
c. Jackson, Lauria, 1927

2-beat ♩ = 244

Intro

Chorus

Ending

To Interlude

Interlude

Verse

B \flat B \flat 7 B \flat dim E \flat m B \flat

B \flat G 7

Cm G 7 F 7

E \flat B \flat Fdim

F 7 Cm / F 7 / B \flat B \flat 7

E \flat B \flat B \flat m

F C 7 F B \flat m Fdim F 7

1/25/27 Williams record features an exciting clarinet duet. 2nd record has cornet & clarinet, basically follows book melody. Both in C, so often played in C. This is the book version, with Intro, interlude to verse, & ending from 1st record. I omitted the record's 6-bar lead in to the "Alice blue gown" Interlude. Record's treatment of verse is good.

The "Standard" key apparently is B \flat . Tune works well at slower tempos, and the chords are fun, so anyone might want to play it without referencing the records.

Chant, The (1)

Jelly Roll Morton '26;
c. Mel Stitzel, 1926

4/4

♩ = 236

A

No rhythm

Cor + clar unison

Bass / Tbn

Rhythm D A7 D A7 D A7 D A7 D

B Cornet B♭ E♭9 B♭ G♭7 tbn gliss to B

C A♭ D♭ A♭ A♭ D♭ A♭7 D♭ D♭m A♭ F7 B♭7 E♭7 A♭ D♭ 1. A♭ 2. A♭

D A♭9 G9 G♭9 F9 E9 A♭ A♭9 G9 G♭9 F9 E9 A♭ B♭7 E♭7 A♭ [Cornet break] A♭7 D♭ [Cornet break] A♭9 G9 G♭9 F9 E9 A♭ E♭7 A♭

A 1 X, C Gliss to B

Chant, The (2)

24

Clarinet solo

E

A^b

[Break]

A^b [Break]

A^b7 D^b

[Break]

Solos

Band, Solos, Band

F

A^b

A^b7

1. A^b Band ending

2. A^b Solos ending

3. A^b Band ending

To G

G

Out

A^b

A^b7

D^b

A^b

F7

B^b7

E^b7

A^b

Tag

A^b

Chelsea On Down (1)

2-beat ♩ = 178

Tuba and rhythm

Salty Dogs;

c. Robin Wetterau, 1959

Intro 8vb Cm D \flat 7

A Cm A \flat E \flat Cm D7 G7 Cm A \flat E \flat G7 Cm A \flat E \flat 1. Ddim A \flat 7 G7 2. B \flat 7 E \flat G7

Vamp 8vb Cm D \flat 7

B Fm G7 C7 Fm C7 Fm E \flat D \flat C7 Fm G7 C7 Fm B \flat m Gdim C7 Fm

Chelsea On Down (2)

25

Solos

C

The solo section consists of seven staves of music. The first staff begins with a key signature of three flats (Bb, Eb, Ab) and a common time signature. The melody is written in treble clef. Chord markings above the staff include Ab, Db, Ab, Eb7, Ab, F7, Bb7, Eb, Bb7, Eb, G7, Ab, Db, Ab, and Eb7. The second staff continues the melody with Eb7, Ab, and F7. The third staff has Bb7, Eb, Bb7, Eb, and G7. The fourth staff has Ab, Db, and Ab. The fifth staff has Db, Ab, Db, Ab, and a first ending bracket containing Bb7, Eb7, Ab, and Eb7. The sixth staff is labeled 'Last X' and contains Bb7, Eb7, and Ab. The seventh staff is labeled 'Tag' and 'Horns only', and contains a melodic line with a 'rit.' (ritardando) marking and a final chord of B.

Last X

Tag

Horns only

rit.

Yes, B!

B

Routine: Basically as written. Solos on C w/repeat. Out choruses 2-3 X; melody 1st or last X. Many of the multi-strained West Coast tunes go back to earlier sections, eg. Vamp, B 1 X, C...

Chicago Breakdown (1)

(Stratford Hunch)

Armstrong '27;
c. Morton, 1927

Adopted from sheet music version. Play along with Armstrong '27

4/4 ♩ = 148

A

B \flat D \flat dim C7 F7 B \flat D \flat dim C7 F7

B \flat 7 E \flat E \flat dim G7 C7 F7

B \flat D \flat dim C7 F7 B \flat 7 E \flat

E \flat G \flat 7 B \flat G7 Cm F7 1. B \flat

2. B \flat z z z To B 2 X, A, C n X

B

C7 F7 B \flat

Play line 8va? F9 B \flat

C7 F7 B \flat [Break -----]

E \flat E \flat m B \flat B \flat dim F9 1. B \flat [Break -----]

2. B \flat Back to A, then C n X

Chicago Breakdown (2)

26

Solos

C

Chords indicated above the staff: F7, B \flat 7, E \flat , B \flat 7, E \flat , F7, B \flat 7, E \flat , B \dim , B \flat , G 9 , C, Cm 7 , F7, B \flat 7, E \flat dim, B \dim , B \flat 7, F7, B \flat 7, E \flat , D \flat , E \flat 7, A \flat , E \flat dim, E \flat , G+, C 7 , F7, B \flat 7, 1. E \flat , E \flat , C, G 7 , C 7 , 2. E \flat .

Routine: Varies. Eg. A A, B B, A, C, Solos on C, C 1 or 2 X out

Chimes Blues (1)

4/4 ♩ = 170

Very hard to find the melody, due to bad audio quality; the 2 muted cornets
are often hidden by the tbn and clar; and the lead often is only implied

King Oliver, '23;
c. Joe Oliver, 1923

Intro

C [No chord-----] G7 / / Gdim G7

A

C C7 Lip

F C A7

1. D7 G7 C C G7

2. D7 G7 C C7 Cdim G7 C G7

B

C Clar w/Piano chimes 3 C7

F Fm C A7 Clar,

Cornet 8 Clar. 8

D7 G7 1. C F C F C G7

2. C F C G7

C

Pno chimes w/ stops

C 8va C C C7

F 8va Fm C A7

D7 G7 C F C F C (G7)

Chimes Blues (2)

27

Cornet solo

Chords: C, A \flat 7, C, C7, F, Cdim, C, A7, D7, G7, C, G7, C, G7, C, A \flat 7, C, C7, F, Cdim, C, A7, D7, G7, C, G7, C.

Horns, Piano Chimes

Chords: C, F, Fm, C, A7, D7, G7, C, F, C, F, C, Tbn, Tag, Tbn, F, C, Cornet.

Cornets, C 1st X, bars 11-12

Routine: Intro, A, B clar w/ piano chimes 2 X, other solos, C Piano chimes stop chorus 2 X, D Cornet solo 2 X, E out melody, jam. Can be played as set piece like record, or extend with solos as indicated.

Chimes Blues (Copyright)

Oliver's copyright deposit sheet, orig. in D. Chords from record

c. Joe Oliver, 1923

4/4

The musical score for "Chimes Blues" is written in 4/4 time and consists of 12 staves. The key signature is one sharp (F#), indicating the key of D major. The score is divided into two systems of six staves each. The first system includes a repeat sign at the beginning of the second staff. The second system also includes a repeat sign at the beginning of the second staff. The music features a variety of chords, including C, G7, Gdim, C7, F, D7, A7, and Cdim. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The score is a copyright deposit sheet, as indicated by the text at the top.

Chords and musical notation are as follows:

- Staff 1: C, G7, Gdim G7
- Staff 2: C, C7
- Staff 3: F, C, A7
- Staff 4: D7, G7, C, 1. G7
- Staff 5: 2. C, G7
- Staff 6: C, C7
- Staff 7: F, C, A7
- Staff 8: D7, G7, C, F, 1. C
- Staff 9: 2. C
- Staff 10: C, Ab7, C, C7
- Staff 11: F, Cdim, C, A7
- Staff 12: D7, G7, C

Clementine (From New Orleans)

28

Music in G, w/ patter. Bix record in Ab. Phrasing is more
swingy—eg. Bar 1, 3 are 1/4 1/4 1/2 notes. It's a pop tune, so
2-beat is appropriate. Good lyrics

Bix w/Goldkette;
c. H. Warren, 1928

4/4 2-beat ♩ = 174

Chorus

Chorus musical notation with chords: B \flat 9, E \flat 7, A \flat 6, A \flat , A \flat dim, E \flat 7, E \flat +, A \flat , F7, B \flat 9, E \flat 7, A \flat 6, A \flat , A \flat dim, E \flat 7, A \flat dim, E \flat 7, A \flat , D \flat 7, A \flat , G7, Cm, G7, Cm, Fm, E \flat dim, E \flat , B \flat 7, E \flat 7, D \flat , E \flat 7, F7, B \flat 9, E \flat 7, A \flat 6, A \flat , A \flat dim, E \flat 7, A \flat .

Verse

Verse musical notation with chords: A \flat , E \flat 7, A \flat , E \flat 7, A \flat , D \flat 7, C7, Fm, B \flat 7, E \flat 7, D \flat , E \flat 7, F7.

Come Back Sweet Papa

4/4 ♩ = 194

Book melody. Intro, ending from LA record. Often played in Bb

Armstrong Hot 5 '26; c.
Barbarin, Russell, 1926

Intro

Chord progression for Intro: C, [Tbn Break -], A7, [Cor break -----], G7, G7.

Chorus

Chord progression for Chorus: C, A7, D7, G7, C, E7, A7, D7, G7, C, A7, D7, G7, E7, A7, D7, Cdim, C, D7, G7, C.

Verse

Chord progression for Verse: C, A7, G7, C, A7, G7, C, A7, G7, D7, G7, C, A7, G7, D7, G7, C.

Ending

Chord progression for Ending: C, No rhythm..., C, C.

Come On And Stomp, Stomp, Stomp

30

4/4 ♩ = 216

Book Version. 10/8/27 Black Bottom Stompers
record goes to Eb for Dodds' solo, then back to F.

Johnny Dodds;
c. C. Smith, Waller,
Mills, 1927

Chorus

The Chorus section consists of 16 measures across 8 staves. The key signature is B-flat major (two flats). The tempo is 4/4 with a quarter note equal to 216. The melody is written on the top staff of each pair. Chord symbols are placed above the staves: Bb, Bdim, F/C, (Cm), D7, Gm, C7, F, F7, Bb, Bdim, F/C, (Cm6), D7, Gm, C7, F, A7, Dm, Dm7, G7, C7, F7, Bb, Bdim, F/C, (Cm), D7, Gm, C7, F. The section ends with a double bar line and a key change to E-flat major (three flats).

Verse

The Verse section consists of 16 measures across 4 staves. The key signature is E-flat major (three flats). The melody is written on the top staff of each set. Chord symbols are placed above the staves: Fm, C7, Fm, C7, Fm, C7, Fm, Ebdim, Db, Ab, F7, Bbm7, Eb7, Ab, C7, Fm, C7, Fm, C7, Fm, C7, Fm, C7, C/E, F#dim, G7, C/E, Dm7, G7, C7, F7. The section ends with a double bar line.

Cornet Chop Suey (1)

4/4 ♩ = 176

Armstrong Hot 5, '25

Intro **Cornet solo**

A $E\flat$ $B\flat 7$ $E\flat$ $Fm 7$ $B\flat 7$ $E\flat$ $B\flat dim$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $F 7$ $B\flat 7$

B $E\flat$ $E\flat 7$ $A\flat$ $A\flat m$ $E\flat$ $B\flat 7$ $E\flat$ $C 7$ $F 7$ [Break] $B\flat 7$ [Break] $E\flat$ $E\flat 7$ $A\flat$ $E\flat$ $(D 7)$ Gm $D 7$ Gm Gm $D 7$ $D 7$ Gm $B\flat 7$

Routine: Intro, A, B, solos on B (record has only piano), C, D w/ ending.
You might do this as a set piece cornet special, including a solo to give the cornet a rest.

Cornet Chop Suey (2)

31

Next page
same as this

E^b E^b7 A^b E^b

C⁷ [Break] C⁷ F⁷ [Break] B^b7

E^b E^b7 A^b A^bm E^b

A^b E^bdim E^b C⁷ F⁷ B^b7 E^b B^b7

[Record has Pno solo next]

Cornet stop chorus--1st beats except bars 8, 16

C E^b E^b E^b B^b7

E^b A^b E^b F⁷ B^b7 E^b

E^b E^b E^b B^b7

E^b A^b E^b E^b

Next page also p. 2, so
turn when convenient

Cornet Chop Suey (2)

This is same as
previous page

Measures 1-16 of the musical score for Cornet Chop Suey (2). The key signature is B-flat major (two flats). The score is written on four staves. Chord symbols are placed above the notes: E^b, E^b7, A^b, E^b, C7 [Break], C7, F7 [Break], B^b7, E^b, E^b7, A^b, A^bm, E^b, A^b, E^bdim, E^b, C7, F7, B^b7, E^b, B^b7. A bracketed note at the end of measure 16 reads: [Record has Pno solo next]

Cornet stop chorus--1st beats except bars 8, 16

Measures 17-24 of the musical score for Cornet stop chorus. The key signature is B-flat major (two flats). The score is written on four staves. Chord symbols are placed above the notes: E^b, E^b, E^b, B^b7, E^b, A^b, E^b, F7, B^b7, E^b, E^b, E^b, B^b7, E^b, A^b, E^b. A common time signature 'C' is shown at the beginning of the first staff.

Cornet Chop Suey (3)

31

Out Chorus

D **E \flat** **A \flat** **A \flat m** **E \flat**

E \flat **C7** **F7 [Cor break -----]** **B \flat 7 [Cor break ----]**

E \flat **E \flat 7** **A \flat** **E \flat** **D7**

Gm **D7** **Gm** **Gm** **D7** **D7** **Gm** **B \flat 7**

E \flat **A \flat** **A \flat m** **E \flat**

C7 [Cornet break -----] **C7** **F7 [Cornet break -----]**

E \flat **E \flat 7** **A \flat** **A \flat m** **E \flat**

A \flat **E \flat dim** **E \flat** **C7** **F7** **B \flat 7** **E \flat - - Cor**

Cornet Tag **[Cornet break -----]** **E \flat** **E \flat** **[Cornet -----]** **E \flat** **E \flat** **Cornet**

Cornet----- **E \flat 7**

**Turk Murphy,
Lu Watters;
c. Lampe, 1900**

2-beat = 180

Intro (Cm)

Intro (Cm)

A

B Solos

1. 2. 3.

To B 2 X To C

To A 1 X

Creole Belles (2)

32

C

Ab Bb7 Eb7 Ab

Ab Eb7 Ab

Ab Bb7 Eb7 Ab

F7 Bbm Bb7 Eb7 1. Ab Eb7

2. Ab

Dogfight

Eb Ebdim Eb7 Ab7

D Out

Db Ab

Eb7 Ab Ab7

Db Ab

Eb7 Ab (Ab7)

**Routine: A A, B solos 2 X each, A, C C,
Dogfight, D D, vocal D 2 X, D nX out**

33

Creole Love Call (1)

From 10/26/27 record

c. Ellington, 1927

4/4 ♩ = 98

A

B **Muted tpt**

C **Clar solo**

Repeat optional

Clar pickup 12

Chord symbols: B \flat , E \flat , B \flat 7, F7, Cm7, B \flat 7, E \flat , B \flat , F7, B \flat , E \flat , B \flat , F7, Cm7, F7, B \flat .

Creole Love Call (2)

33

Worldless fem. vocal over A

A

Out (wordless vocal lead)

D

Vocal Tag

[Break] [Band]

Routine: A B C, other solos on A, Band, D out w/tag.
The tune stands on its own, but Adelaide Hall's unusual wordless
vocals made it a classic. Substituting a horn eg. soprano or alto
would be a nice touch. You could simplify B to the basic melody
or at least omit many of the notes. Lots to work with here.

Daddy Do

♩ = 112 ♩ = 92
4/4 2-beat

YBJB key, chords=the current standard. Book, KI key=Eb; book notes; chords vary. KI's the only early record. Great tune, good instrumental.

Kitty Irvin '24;
Lu Watters '41;
c. F. Longshaw,
1924

Chorus

Chorus musical notation (10 staves):

- Staff 1: F, D7, G7
- Staff 2: C7, F, F7
- Staff 3: B \flat , B \flat m, F, Fdim, F
- Staff 4: G7, C7, C+7
- Staff 5: F, D7, G7
- Staff 6: C7, A7
- Staff 7: D7, G7, B \flat m, F, Fdim, F
- Staff 8: G7, C7, F, (C7)

Verse

Verse musical notation (4 staves):

- Staff 1: F, F, F7
- Staff 2: B \flat 7, D \flat 7, Cmaj7, F, C7, F
- Staff 3: C7, D \flat 7, C7, F
- Staff 4: C, Cdim, C, D7, G7, C7

Dallas Blues

35

Armstrong Orch. '29
c. H. Wand, 1912

4/4 ♩ = 112

Verse

Chorus

Verse: 1. When// your money's gone,///
friends have turned you down.///
And you wander 'round just like a
houn' (a lonesome houn'.// Then you
Stop to say, "Let me go away from this old town
//(this awful town.//)|
2. There's// a place I know/// folks won't pass me by.///
Dallas, Texas, that's the town I dry./ (Oh hear me cry.)// And I'm
going back, going back to stay there till I die.// (until I die.) I got the
3. When// I got up North,/// clothes I had to spare.///
Sold 'em all to pay my railroad fare (my railroad fare) just to
Come back there riding in a Pullman parlor chair// (a parlor
chair)///
Chorus: 1. Dallas blues and the Main Street heart dis-
ease.// (It's buzzin' 'round), I've got the
Dallas blues and the Main Street heart dis-
ease.// (It's buzzin' 'round), // Buzzin'
'Round my head, like a swarm of little honey
bees// (of honey bees.) I've got the [Chorus 2 on separate sheet]

Dans Les Rues d'Antibes (1)

Sheet music in Eb, but F is the standard playing key.

2-beat ♩ = 184 (Chords) are from the sheet music

c. Sidney Bechet, 1958

Intro **F** **No Rhythm** **B^bm⁶** **C⁷**

A **F** **C⁷** **F** **F** **C⁷** **F** **D⁷** **Gm** **C⁷** **F** **A⁷** **Dm** **G⁷** **Gm⁷** **C⁷** **F** **C⁷** **F** **F** **C⁷** **F** **D⁷** **Gm⁷** **Gm/F** **C⁷** **F** **A⁷** **Dm** **(D⁷)** **G⁷(B^b)** **C⁷** **F** **1. To B** **2. To Interlude**

B **Dm** **(F)** **Dm** **A⁷** **Dm** **C (G)** **C (G⁷)** **C** **G⁷** **C** **C⁷** **To A, then Interlude**

Dans Les Rues d'Antibes (2)

36

Horn Interlude (no chords)

C Solos

B \flat

D 7

Gm

C 7

F 9

B \flat

D 7

Gm

C 7

F 7

N X B \flat

Last X B \flat

D 7

Gm

C 7

F 7

B \flat

Routine: A B, Interlude, C, Solos on C, A B Interlude C, ending (optional--can just go out on C with extended ending.)

Dead Man Blues (1)

c. Jelly Roll Morton, 1926

4/4 ♩ = 127

Clar on top

Tbn intro

Gm Cm Gm D7

Gm D7 Gm Cm Gm F7

A B \flat B \flat 7

E \flat B \flat D7 G7

C7 F7 B \flat E \flat B \flat F7

B B \flat **Solos** B \flat 7

E \flat E \flat m B \flat D7 G7

C7 F7 B \flat F7 B \flat F7

C B \flat B \flat 7

E \flat E \flat m B \flat D7 G7

C7 F7 B \flat F7 B \flat F7

Routine: Tbn Intro, A, B solos 1 or 2 X, C, D D E

Dead Man Blues (2)

37

Clarinet trio

D **B \flat** **(B \flat 7)** **B \flat 7**

E \flat **(E \flat m)** **B \flat** **D7** **G7**

C7 **F7** **B \flat** **F7** **1. B \flat** **F7**

2. B \flat Cornet **2d X Tbn interacts w/ clar; (Ebm) = 2d X**

E **B \flat** **B \flat 7**

E \flat **B \flat** **D7** **G7**

C7 **F9** **B \flat** **B \flat 7** **B \flat**

Tag **B \flat** **Clarinet trio**

Deep Harlem (1)

**Bix w/Mills Hotsy Totsy gang;
c. Signorelli, Mainneck, 1930**

4/4 = 92 = 194

Intro

F G \flat 6/9 F G \flat 6/9 F

B \flat Gm7 F/A F7

B \flat C7 Gm7 F/A - A \flat dim

Gm7 - Dm Dm/C G7/B \flat B \flat m C7 F F \sharp dim

Gm7 Dm G7/D D \flat 7 C7 F C7sus4 F B7

Clar

Em Dm 11 C7

4 Em B7

Dm 11 E7

12 E7/G \sharp Am6 B \flat dim

Em C7 B7 Em Dm 11

Double time = 194 High small notes Tbn, low = Bass Sax

Em Cdim Fm6 C

[Tbn break - - -]

F

Deep Harlem (2)

38

This page alternates *Fast* = 194 and *Slow* = 92

Sheet music for "Deep Harlem (2)". The music is written for a single melodic line on a grand staff (treble and bass clef). The key signature has one flat (Bb). The tempo alternates between *Fast* (194 bpm) and *Slow* (92 bpm). The piece includes various chords, triplets, and a "Band" section. The notation includes slurs, ties, and dynamic markings.

Chords and markings include:

- Tempo:** *Fast* = 194, *Slow* = 92
- Chords:** F, Bb, C7, Db7, F7, Bb, F6, Bbm, F/A, C7, C+, F, Gm7, A#dim, Gm7, Dm, G7, Bbm, C7, F, F#dim, Gm7, Dm, G7, Db7, F.
- Markings:** *Slow*, *Fast*, *Band*, *Ritard*, *Break*.

Delta Bound

4/4 Light boogie (Noone) ♩ = 106

Jimmy Noone;
c. Alex Hill, 1934

Chorus

Chorus

Chord symbols for Chorus:

- Measures 1-4: E^b7, E^bdim7, A^bm/E^b, E^b
- Measures 5-8: B7, B^b7, B^b7sus4, E^b, C7, F7, B^b+7
- Measures 9-12: E^b7, E^bdim7, A^bm/E^b, E^b
- Measures 13-16: B7, B^b7sus4, E^b, A^b, B^b7, E^b, E^b7

Verse

Verse

Chord symbols for Verse:

- Measures 1-4: E^b, E^b+ E^b6, E^b, B7, B^b7, E^b, Fm7(b5), B^b7
- Measures 5-8: E^b, E^b+ E^b6, E^b, B7, B^b7, E^b, E^b7
- Measures 9-12: A^b, A^bdim7, E^b/B^b, E^b, Fm7(b5), B^b7, E^b
- Measures 13-16: E^b, E^b+ E^b6, E^b, B7, B^b7, E^b, A^b, A^bm, E^b

Don't You Leave Me Here

40

Some measures interpolated from the records. Verse from the 2/25/27 Johnson record, adds much to the tune

Charlie Johnson,
JR Morton '39;
c. Morton, 1927

Rhythmic 2-beat

Chorus

♩ = 124

B \flat B \flat 7 E \flat C7

F7 Cm Dm F7 B \flat

B \flat B \flat 7 E \flat C7

F7 Cm Dm F7 B \flat C7 F7 B \flat

Verse

B \flat Bdim F7

F7 Dm F7 B \flat G7 C7 F7

B \flat Bdim F7 D7

G7 C7 F7 B \flat dim Fdim F7 F+

The rhythm is in the spirit of a stripper beat, but the emphasis is not as strong. No back beat.

The Chorus was recorded with essentially the same melody by Blue Lu Barker in 1939 as "Don't you get me high", revived by Maria Muldaur in the 70s. Often known as "Don't you feel my..."

Down Hearted Blues

4/4 ♩ = 108

2/16/23 record key, chords, 2 BS choruses. Book verse.

Bessie Smith '23.;c. Lovie
Austin, Alberta Hunter**Verse**

Musical notation for the Verse, consisting of four staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on the first staff, with chords indicated above the notes. The chords are: C, A7, D7, G7, C, C7, F, E7, D7, G, A7, D7, G, Gdim, G7. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the fourth staff.

BS Chorus

Musical notation for the BS Chorus, consisting of six staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on the first staff, with chords indicated above the notes. The chords are: C, F, C, C7, F, C, G7, C, C7, F, C, G7, C, C7. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the sixth staff.

**Book
Chorus**

Musical notation for the Book Chorus, consisting of three staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on the first staff, with chords indicated above the notes. The chords are: C, D7, C+, C, C, C7, F, D7, C, C, D7, G. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

Dreaming the Hours Away

42

2-beat ♩ = 204

1/12/28 record key. Simplified chords. Orig. G

Clarence Williams '28;
c. Dulmage, 1927

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major (three flats). The melody is primarily composed of eighth and quarter notes, with some half notes and rests. The harmony is supported by a series of chords indicated above the staff. The sequence of chords is: E♭+ (measures 1-2), A♭ (measures 3-4), B♭m Bdim E♭7 (measures 5-6), Fm (measures 7-8), D♭7 C (measures 9-10), C7 (measures 11-12), D♭ (measures 13-14), D♭m A♭ (measures 15-16), F7 (measures 17-18), B♭7 (measures 19-20), E♭7 (measures 21-22), E♭+ (measures 23-24), A♭ (measures 25-26), B♭m Bdim E♭7 (measures 27-28), Fm (measures 29-30), D♭7 C (measures 31-32), C7 (measures 33-34), D♭ (measures 35-36), D♭dim A♭ (measures 37-38), A♭dim Gdim (measures 39-40), A♭ (measures 41-42), B♭7 (measures 43-44), B♭m7 (measures 45-46), E♭7 (measures 47-48), A♭ (measures 49-50), E♭7 (measures 51-52), and A♭ (measures 53-54).

Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major (three flats). The melody is primarily composed of eighth and quarter notes, with some half notes and rests. The harmony is supported by a series of chords indicated above the staff. The sequence of chords is: Fm (measures 1-2), B♭m (measures 3-4), E♭7 (measures 5-6), A♭ (measures 7-8), Fm (measures 9-10), B♭m (measures 11-12), B♭7 (measures 13-14), F7 (measures 15-16), B♭7 (measures 17-18), E♭7 (measures 19-20), and E♭+ (measures 21-22).

**Lu Watters, Murphy;
c. W. Sweatman, 1911**

Intro

2nd X to Dogfight

***Routine: Intro, A B A, (Solos on A,) Dogfight, C D, E.
You could play A B (A) for each solo. West Coast omits D, E***

Back to A

West Coast version of B bars 1-4, etc.

West Coast version of B bars 1-4, etc.

B \flat B \flat [Tuba break -----] B \flat B \flat] Tuba break -----]

Down Home Rag (2)

43

Dogfight

B \flat 7 D \flat 7 Fm D \flat 7 B \flat 7 A \flat B \flat dim B \flat 7 B \flat 7

C E \flat F7 B \flat 7

E \flat F7 B \flat 7 E \flat B \flat 7

E \flat F7 B \flat 7

E \flat F7 B \flat 7 E \flat

D E \flat F7 B \flat 7

E \flat F7 B \flat 7 E \flat B \flat 7

E \flat F7 B \flat 7

F7 B \flat 7

E \flat F7 B \flat 7 E \flat >

Down In Jungle Town (1)

2-beat ♩ = 212

c. Morse, 1908

Verse

The musical score is written for a single melodic line in 4/4 time, with a tempo of 212 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of nine staves of music. Chord symbols are placed above the staff at various points: Gm (first staff), Gm (second staff), A7 and D7 (second staff), Gm (third staff), E♭ (third staff), B♭ and F7 (fourth staff), B♭ (fourth staff), F7 (fifth staff), F7 and B♭6 (sixth staff), D, A7, D, and F+ (seventh staff), F, C7, C7(b5), and F7 (eighth staff). The melody features many eighth and sixteenth notes, often beamed together, and includes several measures with rests.

Verse:

Down/// /in Jungle Town/// /the moon shone
 Down/// /without a frown./// /
 Soon/// /a shy ba- boon/// /came out to
 Spoon/// /beneath the moon./// /

 Monkey Doodle wagged his noodle he was jungle king.///
 She felt flattered when he chattered "You're a pretty thing.///
 Big bamboo/ |||| room for two./ ||||
 So prom-/ ise you'll/ be/ true./// /

Down In Jungle Town (2)

44

Chorus

Down/// /in Jungle town/// /a honey-
Moon/// /is coming soon./// /|Then you'll
Hear/ a/ se-/re-/ nade/// /|to a
Pret-/ty/ mon-/key/ maid./// /|||

And/// /in monkey land/// /the chimpan-
Zees/// /sing in the trees./// /|||
She'll/// be true// to Monkeydoodle- doo way down in
Jun-/// gle/// Town./// /|||

45

East Coast Trot

4/4 2-beat

Clarinet duet. From Junie Cobb 6/26 record w/Johnnie Dodds

c. Stevens, J. Blythe, 1926

♩ = 236

Intro

Chorus

Pattern for the stop chorus

Routine: Intro, Chorus, stop chorus, etc.

Empty Bed Blues

46

3/20/28 record key. 2 records, parts 1 & 2.

Bessie Smith classic
c. J.C. Johnson, 1928

4/4 ♩ = 86

A

B

C

D

East St. Louis Toodle-oo (1)

Brunswick 3/14/27 version (Earlier on Okeh, Victor, Vocalion)

c. Ellington, '27

2-beat ♩ = 161

A **B, D** **Intro** Cm Ddim Fm Cm Ddim Fm

Cm Fm G⁷ Cm Fm G⁷ Fm Cm G⁷

Tpt solo (wawa mute) Notes suggestive, phrasing optional Tpt pick up

B Cm Ddim Fm Cm Ddim Fm

Cm Fm G⁷ Cm Fm G⁷ Fm Cm G⁷

Cm Ddim Fm Cm Ddim Fm

Cm Fm G⁷ Cm Fdim E^b7

C A^b E^b7 A^b A^bm

Hit chords on the notes

E^b C⁷ B⁷ B⁷ B^b7 B^b7 A⁷ A⁷ A^b7 A^b7 G⁷

D Cm Ddim Fm Cm Ddim Fm

Cm Fm G⁷ Cm G⁷ Cm B^bdim

Intro pattern is played under each minor section--A, B, D, F, Ending.
 Bubber Miley (cornet solo) played the melody in each 8 bar segment, varied the phrasing each time. Phrase it your way.

"Steely Dan" rock band did a faithful, if abbreviated, version.

East St. Louis Toodle-oo (2)

47

Solos (Trom)

E **B \flat 7** **E \flat** **B \flat 7** **E \flat [Break -----]**

B \flat 7 **E \flat** **E \flat 7** **A \flat** **E \flat dim** **E \flat** **C7** **F7** **B \flat 9** **E \flat 7** **C7**

F7 **B \flat 9** **E \flat** **Fm** **Cm** **G7**

Another solo (Clar)

F **Cm** **Ddim** **Fm** **Cm** **Ddim** **Fm** **Cm** **Fm** **G7**

1. **Cm** **Fm** **G7** **Fm** **Cm** **G7** | 2. **Cm** **G7** **Cm** **B \flat dim**

Band **B \flat 7** **2 X, 1 melody, 1 jam**

B \flat 7 **E \flat** **A \flat 7** **B \flat 7** **E \flat** **E \flat 7** **A \flat** **E \flat** **C7** **F7** **B \flat 9** **E \flat 7** **D7** **D \flat 7** **C7**

F7 **B \flat 9** 1. **E \flat** **E \flat dim** | 2. **E \flat** **Fm** **Cm** **G7**

Ending **Cm** **Ddim** **Fm** **Cm** **Ddim** **Fm** **Cm** **Fm** **Cm**

Ritard

Emperor Norton's Hunch (1)

2-beat

Adapted from 1st YBJB Good Time Jazz record; 2nd basically consistent.

c. Lu Watters,
1944

Intro Fm D \flat 7 C7

Rhythm vamp Fm

A Fm Fm D \flat 7 C7 Fm C7 1. Fm 2. Fm

Interlude > [Horn break --] > [Tbn-Tuba break] Fm (C7) Fm (C7) Fm G7

Piano solo (Notes are suggestive only)

B C G7 C G \flat dim C D7 G7 C C7

Routine: Intro, Vamp, A, Interlude, B 1 or 2X, C, solos on C,
Dogfight, C C (C) Ending
 Piano solo notes illustrate the solo on the YBJB records.

Emperor Norton's Hunch (2)

48

Solos

C

F

C7

B \flat

F

F7

G7

C7 [Banjo break -----]

F

Fdim

C7

F

1. C7

2. F

Last X to ending

Dogfight *Horns in unison*

F

Cdim

C7

C7

To C 2-3.X

Tbn-Tuba

Ending

F

Far Away Blues

4/4 ♩ = 72

10/4/23 record melody; chords vary from book

Bessie Smith w/Clara Smith;
c. Fletcher Henderson, 1923

Chorus

Musical notation for the Chorus of "Far Away Blues". The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: C, Cdim, C, G7, G7, Cdim, C, C, C7, F6, Ab7, C, G7, C, C7, F, Fm, C, Cdim, G7, C, C, Cdim, C, G7, G7, Cdim, C, C, C7, F6, Fm, C, G7, C.

Verse

Musical notation for the Verse of "Far Away Blues". The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: C, G7, Cdim, C, E7, Am, D7, G7, G+, C, G7, C, Em, C7, F6, F, Fm, C, A7, D7, G7, F7, Gdim, G7.

Fat Louie's Wake

50

2-beat Gospel feel ♩ = 148

c. Brewer, 1982

A

B ♩ = 192

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat

Lou- ie's in the cold, cold ground.

No standard routine. B is a later, optional add-on I'm not sure adds much. Imagine a gospel choir rocking an old hymn, clapping on 2 & 4. This is one of those simple tunes which feed on band dynamics and audience response.: start softly and straight, then work your way up in volume and restrained complexity, till you're wailin' and the audience is rompin' and stompin' and the banjo player can't hold his water.

51

Farewell Blues (1)

4/4

♩ = 200 ♩ = 212

No definitive version; this is a compendium of the strains, in the most consistent order found. Sheet music in G, varies slightly.

c. NORK, 1923

Intro G⁷ Cm B^bdim

B^b E^b B^b B^bdim F⁷ B^b

A B^b E^b B^b B^bdim F⁷ B^b (B^b7 A⁷ A^b7)

G⁷ Cm B^bdim

B^b E^b B^b B^bdim F⁷ B^b

B B^b7 B^b

B^b7 B^b

G⁷ Cm B^bdim

B^b7 B^b

Routine: Intro, A 2 X, B, Solos on C 1 or 2 X each, D 2 X (1 down 1 up),
Out: (E +) 1 or 2 jam choruses on C.

NORK: Intro, A A, B clar, B B (horns hold Ab & F 8 beats, both X), C C

Farewell Blues (2)

51

Solos (1 or 2 X)

Out

First system of musical notation for 'Farewell Blues (2)'. It consists of four staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The first measure is marked 'Out'. The notes are Bb, F7, Bb, and Bb. The second staff has notes Bb, F7, Bb, and Bb. The third staff has notes G7, Cm, and Bb dim. The fourth staff has notes Bb, F7, Bb, and Bb.

2 X, 1 down, 1 up

Second system of musical notation for 'Farewell Blues (2)'. It consists of four staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The first measure is marked '2 X, 1 down, 1 up'. The notes are Bb7, Bb, Bb, and Bb. The second staff has notes Bb7, Bb, Bb, and Bb. The third staff has notes G7, Cm7, and Bb dim. The fourth staff has notes Bb7, Bb, Bb, and Bb.

Third system of musical notation for 'Farewell Blues (2)'. It consists of four staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The first measure is marked 'E'. The notes are Bb, Eb, Bb, Bb dim, F7, and Bb. The second staff has notes Bb, Eb, Bb, Bb dim, F7, and Bb. The third staff has notes G7, Cm7, and Bb dim. The fourth staff has notes Bb, Eb, Bb, Bb dim, F7, and Bb.

Out on C 1 or 2 X

Flat Foot

4/4 ♩ = 210

Adapted from the Bootblacks 7/14/26 record,
which plays it like a regular tuneJohnny Dodds
c. Lil Armstrong, 1926

Chorus

Musical score for the Chorus of 'Flat Foot'. The score is written in 4/4 time with a tempo of 210 beats per minute. It consists of 16 measures across 8 staves. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clef. Chord changes are indicated above the staff: E♭, B♭7, E♭7, G7, C7, F7, B♭7 [Break - - - - -], E♭, B♭7, E♭7, A♭, Adim, E♭, C7, F7, B♭7, E♭. The melody features eighth and sixteenth notes, often beamed together, and includes some rests and ties.

Verse

Musical score for the Verse of 'Flat Foot'. The score is written in 4/4 time with a tempo of 210 beats per minute. It consists of 16 measures across 5 staves. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clef. Chord changes are indicated above the staff: E♭, Cm, E♭, B♭7, Fm, C7, F7, B♭7. The melody features eighth and sixteenth notes, often beamed together, and includes some rests and ties.

Friendless Blues

53

♩ = 110 YBJB

Solid 4/4, Slowly with feeling

Book version. YBJB plays it in F

Lu Watters theme;
c. W.C. Handy, 1926

A

B Solos

C

**No standard routine: A 1-2 X, B, solos on B 1-2 X, C C out.
Watters plays A as out chorus.**

Forty And Tight (1)

Clarinet Special, 7/24/29 record

Johnny Dodds '29;
c. Frank Melrose, 1929

2-beat

♩ = 236

Intro

Cornet over Clarinet

C7

F7

B♭

[Clarinet break -----]

Chorus

C7

F7

B♭

C7

F7

B♭

D7

Gm

C7

F7

B♭

C7

F7

B♭

B♭7

E♭

Gdim

B♭

G7

C7

F7

B♭

Forty And Tight (2)

54

The musical score is written for Clarinet and Cornet. The Clarinet part includes an introduction and a chorus, with a break indicated by a dashed line. The Cornet part includes a solo section. The score is written in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Lip' (Lip Bop). The score includes various chords: C7, F7, Bb, D7, Gm, C7, F7, Bb, Bb7, Eb, Gdim, Bb, G7, C7, F7, Bb, and F7. The score also includes musical notations such as slurs, triplets, and a break.

On record, Cornet plays Intro as written; Clar. harmony & break, plays over cornet melody 1st 16 bars, solos next 16. Same on 2nd chorus, but Cornet solos last 16.
Here are the clar. intro and 1st 16 bars, plus the cornet solo of 2nd chorus; bars 9-13 of that solo include 2 very useful licks.

Froggie Moore Rag (1)

4/4 ♩ = 202

(Frog-i-more)

King Oliver '23;
c. Jelly Roll Morton, 1918

Intro (B \flat) (F 7) Tbn (B \flat) (F 7) Tbn

A B \flat 7 B 7 C 7 D \flat 7 D 7 E \flat 7 E 7 F 7

C 9 F 7 B \flat (Edim) F 7

B \flat 7 B 7 C 7 D \flat 7 D 7 E \flat 7 E 7 F 7

C 7 F 7 1. B \flat

2. B \flat B \flat B \flat 6

B F 7 B \flat G 7

C 7 F 7 B \flat

F 7 B \flat G 7

C 7 1. F 7 B \flat B \flat B \flat 6

2. F 7 B \flat **To C 1 X**

Routine: Intro, A A, B B, C, Dogfight, solos on D, jam D 1 or 2 X, Ending.
Option: After Dogfight, to E melody, solos, jam 1 or 2 X. D & E chords vary

Froggie Moore Rag (2)

55

C B \flat 7 B7 C7 D \flat 7 D7 E \flat 7 E7 F7

F7 B \flat F7

B \flat 7 B7 C7 D \flat 7 D7 E \flat 7 E7 F7 G \flat 7 G7 A \flat 7 A7

C7 F7 B \flat F7 B \flat

Dogfight No chords B \flat 7

D **Louis Solo** E \flat Fm Gm B \flat 7

E \flat 7 A \flat 3 (C7 Fm B \flat 7)

B \flat 7 E \flat Cm

D7 (Gm D7) B \flat 7

E \flat Fm³ B \flat 7

E \flat 7 A \flat **Continued next page**

Turn page

Froggie Moore Rag (3)

Ab Ebdim Eb C7

F7 Bb7 1. Eb Bb7

Ending Eb

E Solos Eb Morton's trio D7 Fm Cm6 Bb7

Eb7 Ab C7 Fm

Bb7 G(add9) Cm D7

D7 G7 Cdim Bb7

Eb D7 Fm Cm6 Bb7

Eb7 Ab Abm Eb C7

F7 Bb7 Eb Eb7

Last 3 are my notes, just to give you a simple ending. Create an extended ending, or use Oliver's.

This is the original trio melody from Morton's piano score, checked against his 1924 solo record, the only one he made of the tune. It's the basic melody statement, which is then embellished. Included here to give you an authoritative version for solos and jamming. The solo record is usable for play-along.

Frosty Morning Blues

56

4/4 ♩ = 68

BS key. 1/8/24 record. She stays pretty close to this melody

Bessie Smith '24;
c. E. Brown, 1924

Verse

Chorus

Verse: How come I'm blue as can be?//| How come I need sympathy?//|
I know what's troublin' me.//| Listen and you'll see. Because the
Good/ man/ that I love? left me all a- lone.//|

Woke up this mornin' at four,// when I heard him slammin' my door.//Did you

Chorus: 1. Ever wake up on a frosty morning and dis-

cover your good man gone?/ Did you

Ever wake up on a frosty morning and dis- cover your good man gone?/ If
you

Did, you'll understand why I'm singin' this mournful song./// /// Well he

2. Didn't provide and he wasn't handsome, so he

might not appeal to you./ Well he

Didn't provide and he wasn't handsome, so he

might not appeal to you./ But he

Give me plenty lovin' and I never had to beg him to./// ///Now my

3. Damper is down and my fire ain't burning, and a
chill's all around my bed.//

Now my Damper is down and my fire ain't burning, and a
chill's all around my bed.// When you

Lose a man you love, then a gal is just as good as dead./// ///|

Gate Mouth

Adapted from the 7/13/26 NO Footwarmers record

Dodds, '26;
c. Armstrong, 1916

4/4
♩ = 190

A B \flat 7

Band fill E \flat Band fill

B \flat 7 Band fill E \flat [Notes 1st X, break the other XX - - -]

B \flat 7 Band fill E \flat E \flat 7 Band fill

A \flat E \flat C7 F7 B \flat 7 E \flat

B E \flat E \flat

G7 Cm F7 B \flat 7

E \flat A \flat

A \flat E \flat dim E \flat C7 F7 B \flat 7 E \flat

C B \flat 7 [Break - - - -] E \flat [Break - - - -]

B \flat 7 [Break - - - -] E \flat [Break - - - -]

B \flat 7 [Break - - - -] E \flat E \flat 7 [Break - - - -]

A \flat E \flat C7 F7 B \flat 7 E \flat B \flat 7

D B \flat 7 E \flat B \flat 7 E \flat [Band break LAST X - - - -]

B \flat 7 E \flat E \flat 7 A \flat E \flat C7 F7 B \flat 7 E \flat

Routine: A B B C, solos on A or D n X, jam 2-4 X, D out sudden ending.

Georgia Swing

58

2-beat

c. Jelly Roll Morton, 1928

Intro

Cymbal

Cornet is melody

cl Bend

Cymbal

cl Bend

Trom

Cornet

Routine: As written

A

Fm

D \flat 7

C7

Fm

D \flat 7

C7

B \flat m B \flat dim Fm

B \flat m

C7

B \flat dim Fm

D \flat 7

C7

Fm

D \flat 7

C7

B \flat 7

E \flat 7

E \flat +

Bend

B

Solos

Solos ignore the E \flat +

E \flat +

Adim

Bend

E \flat 7

E \flat +

E \flat +

A \flat

E \flat +

A \flat

Adim

Bend

E \flat 7

E \flat +

A \flat

A \flat 6

C

Out

A \flat

G

A \flat

A \flat

G

E \flat dim

E \flat 7

D7

E \flat 7

A \flat

G

A \flat

A \flat

Cm

G

E \flat 7

A \flat

Gettysburg March (1)

Slow march

Murphy
 = 84

NO Revival standard. This is the Turk Murphy ver. plus the swing ver. The Revival bands usually play only A &/or C.

c. Stambaugh, 1911

[illegible]

Gettysburg March (2)

59

Swing Street

Chords from Reno/Lewis

Tempo: 196

2. To Swing. Street beat w/roll-off

4/4 Swing

N.O. bands do march tempo 1-2 X first, or just swing it. Kid Reno plays it in F, as march. G. Lewis is in Bb, march, very fast 4/4.

Get Out Of Here (And Go On Home)

Adapted from Ory's Creole Jazz Band record of 8/44

4/4 ♩ = 232 Samba: ♩ = 186

c. Ory, Scott, 194?

A **B \flat** **F7** **B \flat**

B \flat **F7** **B \flat**

B \flat **F7** **B \flat**

B \flat **F7** **B \flat** **B \flat 7**

B **Solos** **E \flat** **B \flat 7**

B \flat 7 **E \flat**

E \flat **E \flat 7** **A \flat**

A \flat **Adim** **E \flat** **C7** **B \flat 7** **E \flat**

Routine: A B B A, Solos on B 2 X each, A B B B B out.
It will also work well played more slowly, with a Cajun or samba beat.

Gimme A Pigfoot And A Bottle of Beer 61

4/4 ♩ = 104 ♩ = 132

11/24/33 record. Pop novelty tune, can swing or boogie it

Bessie Smith, 1933

Verse

Chord symbols for Verse: C+, C7, C+, C7, F9, G7, Cm, F7, Bb7, C7, F7, F7, Fm7, Bb7, F7, Fdim, F7, Fm7, Bb7.

Chorus

Chord symbols for Chorus: Eb, C7, F9, Bb7, Eb, C7, Eb, G7, C7, F9, Bb6, Bb7, Eb, C+, F9, Bb7, Eb, Bb7, F9, Bb7, Eb, Bb7, C7.

Vocal break: [Vocal break -----]

Yeah!

Ending

Chord symbols for Ending: Eb, G7, C7, F9, Bb6, Eb, G7, C7, F9, Bb7, Eb, C7, F9, Bb7, Eb.

Golden Gate Stomp (1)

Really grabbed me at a festival; Jim sent his score, reviewed this sheet.

c. James Maihack, 1985

2-beat $\text{♩} = 206$ $\text{♩} = 190$

High hat, play it thru' A

Tbn p-up

A **Tbn-Tuba** Tuba down an octave from Tbn

B **Pno 2X** Dm A7 Dm D7 Gm D7 Gm

Horn pickups F B \flat A7

Tbn Tuba

A7 Dm E7 A7

Dm A7 Dm D7 Gm D7 Gm

E7 A7 A+ A7 Dm B \flat A7 1. Dm A7 2. Dm C7

C **Solos** F F7/E \flat D7 Gm Gm7/F E7

F F+ Gm/B \flat D7 Gm

C7 F Fm

C D7 G7 C7 Cdim C7/G C7

The musical score is written for a 2-beat piece with a tempo of 206 bpm. It features a high hat part (marked 'High hat, play it thru' A') and a tuba part (marked 'Tbn-Tuba' and 'Tuba down an octave from Tbn'). The score is divided into sections A, B, and C. Section A is the main melody, section B is a piano accompaniment (marked 'Pno 2X'), and section C is a solo section. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and accidentals, as well as chord symbols and performance instructions like 'Horn pickups' and 'Tbn p-up'.

Golden Gate Stomp (2)

62

F F7/E^b D⁷ Gm Gm⁷/F E⁷

F F⁺/A Gm/B^b D⁷/A Gm A⁺

B^b D^b7 Fmaj⁷ D⁷

Gm⁷ C⁷ 1. F A⁺dim Gm⁷ C⁷

After last solo:

2. F A⁷ Hi-hat 4 bars

P'ups

Tbn [A] 2X; 2nd X other horns w/ drums play [D] same time.

Dm A⁷ Dm Gm D⁷ Gm

A⁷ Dm E⁷ A⁷

Dm A⁷ Dm Gm

E⁷ A⁷ Dm A⁷

Dm A⁷/E Dm/F D⁷/G^b Gm D⁷/A Gm/B^b

A⁷ Dm Dm⁷/C E⁷/B E⁷ A⁷

To Next Page

Golden Gate Stomp (3)

Rhythm stroke with the notes thru' bar 6

The musical score is written for a band and consists of 12 staves. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are placed above the staves to indicate the harmonic structure. Breaks for different instruments are indicated with dashed lines and text labels. The score concludes with a double bar line and a 'V' symbol below the final staff.

Chord Symbols: Dm⁶, C[#]dim, Dm⁶, Gm⁶, F[#]dim, Gm⁶, E⁷, A⁷, Dm, C⁷, F, E^b7, D⁷, Gm, F⁷, E⁷, F, F⁺, B^b, C⁷, F, F, D⁷, G⁷, C⁷, F, F⁷/E^b, D⁷, Gm, Gm⁷/F, E⁷, F, F⁺, B^b, A⁺, B^b, D^b7, Am, D⁷, Gm⁷, C⁷, F, Dm, F, Am, B^b, D^b7, C⁷, F.

Breaks and Performance Instructions:

- [Drum break -----]
- [Clarinet break --]
- [Cornet break -----]
- [Trombone break -----]
- [Banjo break --]
- [Tuba break --]
- [Piano break -----]
- [Tbn + Tuba]
- [Piano chimes -----]
- BONKI!

Other Markings: Horns unison, LH, V.

Routine: Hi-hat 4 bars, Tbn-Tuba-hi-hat A, band B; [optional piano solo on B]; C, solos on C; Hi-hat 4 bars, Tbn A, Tbn A while band plays D, E out

Good Time Flat Blues

(Farewell To Storeyville)

Kid Ory
♩ = 75 ♩ = 106
4/4 Not draggy

Orig. Ab. MJ's the only early record, so using that melody.
Kid Ory's 10/16/46 record has complete movie lyrics,
which change notes & phrasing. Both vary from book.

Maggie Jones '24; movie
"New Orleans" '47;
c. Spencer Williams, 1924

Chorus

Musical notation for the Chorus, consisting of four staves. The key signature is one flat (Bb). The tempo is marked as 75 or 106 beats per minute, and the time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves include D7, G7, C7, D7b, F, Ddim, D7, G7, C7, D7b, C7, F, and D7.

Verse

Musical notation for the Verse, consisting of four staves. The key signature is one flat (Bb). The notation includes various chords and melodic lines. Chords indicated above the staves include F, Bb, C7, F, D7, D7b, C7, F, Fdim, Gm7, C7, F, D7, G7, G7(b5), C7, F, Bb, C7, F, D7, D7b, C7, F, C, G7, C, Gdim, G7, G7(b5), and C7.

Verse:

(Miss) Lizzie Green in New Orleans/ runs a good-time flat.///
Sellin' booze and singin' blues/ |down where she's at.// The
Other day, I heard her say/ "Things are gettin' tough.///
Now the cops done made me stop, oh my they treat me
rough.///

Chorus:

1. Can't sell no whiskey, I can't sell no gin./// ||||
Can't sell no whiskey, I can't sell no gin./// ||||
Ain't got no money to buy my winter coal./// ||||
Can't make a dollar to save my doggone soul./// ||||
2. I can't keep open, gonna close the shack./// ||||
I can't keep open, gonna close the shack./// ||||
The Chief of Police done tore my playhouse down./// ||||
No use in grievin'. I'm gonna leave this town./// ||||

Good Old New York (1)

From the 1/4/40 record

4/4 ♩ = 236

c. Jelly Roll Morton, 1939

Intro

Chord progression for the Intro:

Cm7 B^bdim B^b G7

C7 F7 Cm7 F7 B^b C7 F7 B^b

Chorus

Chord progression for the Chorus:

B^b (E^b Gdim) G7

C7 (B^b Cdim) C7

F7 D7 Gm

Dm A7 Dm F7

B^b D7 G7

C7 B^b7

E^b6 B^bdim B^b G7

C7 F7 Cm7 F7 B^b

Good Old New York (2)

64

Vocal

||| Good old/ New/ York/// |||
 ||| It's nev-/er down ||| |||
 || We're gonna have a good time,
 love me and the world is mine./
 Life is (fawk??)/, bottle and a cork,/
 |that's the way to spell New York./

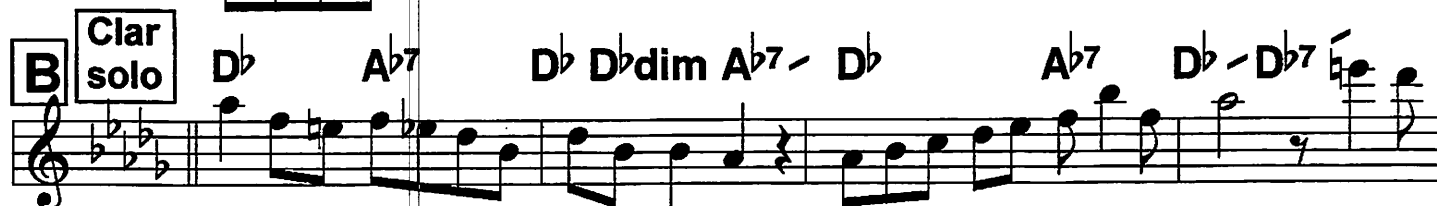
||| I will be there/// |||
 || In my easy chair/ //|| |||
 |We'll have a good time baby, ||| don't mean maybe,
 In/// good old/ New York./// |||

Goose Pimples (1)

Bix '27; c. Fletcher
Henderson, 1927

2-beat ♩ = 164

Intro



Goose Pimples (2)

65

C Solos

[Clarinet -----] [Cornet lead -----]

Bridge **B \flat 9** *Record has Tbn solo* **E \flat 7** **A \flat 7** *Cor Pups*

Piano solo

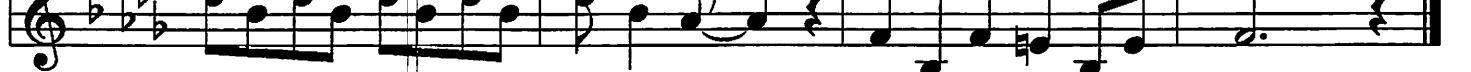
D **D \flat** **A \flat 7** **Fm** **A \flat 7** **G \flat** **D \flat** **A \flat 7** **D \flat** **D7** **B7** **C7**

B \flat 7 **E \flat 7** **A \flat 7** **E \flat 7** **A \flat 7**

Turn page to Interlude

These chords are simplified. Signorelli did all sorts of fancy stuff.

To Next Page

Goose Pimples (3)**Interlude****E Out**

Routine: Intro, A, clar. solo B, C, solos on C, D, Interlude, E out, Tag.

Gulf Coast Blues

66

4/4 ♩ = 96

2/16/23 record key. Orig. C.

Bessie Smith;
c. Clarence Williams, 1923

Verse

Musical notation for the Verse section, featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as 96 beats per minute. The notation includes various chords and melodic lines. Chords indicated above the staff include: B♭, B♭dim, F7, B♭, B♭m7, F, D7, G7, C7, F7, B♭, B♭dim, F7, D7, Gm, Fdim, F, A7, D7, G7, C7, F7.

Chorus

Musical notation for the Chorus section, featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staff include: B♭, F7, B♭, B♭7, E♭, B♭, F7, B♭, F+, B♭, Fdim, F7, G7, C7, F7, B♭, G♭7, F7, B♭, F7, B♭7, E♭, B♭, Fdim, F7, G7, C7, F7, F+, B♭, E♭, B♭, F+, B♭, F7, B♭, B♭7, E♭, B♭, F7, B♭, Fdim, F7, G7, C7, F7, B♭, E♭, B♭.

Got No Blues (1)

4/4 ♩ = 146 (See Tempo note p. 2)

Hot 5; c. Hardin, 1927

Banjo Intro E^b7 A^b A^bm E^b F7 B^b7 G^b+

A Solos E^b E^b+C7 F7 B^b7 E^b E^b+C7 F7 B^b7 Cor PU

E^b E^b+C7 F7 B^b7 B^b+ E^b E^b+C7 F7 B^b7 Cm A^b F7

E^b C7 F7 B^b7 E^b [Break -----]

B Out E^b E^b6 E^b+C7 F7 B^b7 E^b E^b+E^b6 C7 F7 B^b7

E^b E^b+E^b6 C7 F7 B^b7 Cm A^b F7 Hit it!!

E^b C7 F7 B^b7 E^b **Ending: Slow** Ritard

Routine: A, B are all you need. C D E are LA solos.
Record: Intro A C, Bjo dogf; Cor. D E; Solos A; B out

C E^b E^b+C7 F7 B^b7 E^b E^b+C7 F7 B^b7

E^b F7 B^b B^b+

Got No Blues (2)

67

E^b E^b+ C⁷ F⁷ B^b7 Cm A^b F⁷ ~
E^b C⁷ F⁷ B^b7 E^b E^b7 A^b7 D^b7 G^b7 B⁷
E⁷ A⁷ D D⁷ G G⁷ C Cdim C⁷ Cdim C⁷ C+
D Off beats Record: pno 2&4, bjo 4/4 Cor PU
F D⁷ G⁷ C⁷ F D⁷ G⁷ C⁷
F G⁷ C⁷
F D⁷ G⁷ C⁷ Dm B^b G⁷
F D⁷ G⁷ C⁷ F [Cornet break - - - - -]
E Offbeats F D⁷ G⁷ C⁷ F D⁷ G⁷ C⁷
F G⁷ C⁷
F D⁷ G⁷ C⁷ Dm B^b G⁷
F D⁷ G⁷ C⁷ F [Cornet break modulates back to E^b - - - - -]
Other solos A. Out on B
TEMPO: Record slows from 166 to 146, which makes it swing harder. Try it at 132-136. always "pop" 1st 2 Gs Bars 1,9.

Grandpa's Spells (1)

c. Jelly Roll Morton, 1923

4/4 ♩ = 190

Intro G⁷ Am G⁷ C Dm Em F Gdim G⁷ { Gdim G⁷

A C [Guitar (etc.) solo - Guitar optional] C D⁷ [Guitar solo -] Cor

G⁷ C Cdim G⁷

C [Guitar solo -] C D⁷ [Guitar solo -]

G⁷ C C⁷ F G⁷ C

B C [Cornet break -] C D⁷ [Cornet break -]

G⁷ C G⁷

C [Cornet break -] C D⁷ [Cornet break -]

G⁷ C G⁷ C C⁹ **To C**

Routine: Intro, A, B corn, C, solos C or B, D corn, E clar, more solos on E, jam E, Tag

A strain book melody

C C+ D⁷

G⁷ C Cdim G⁷

C C+ D⁷

G⁷ C C⁷ Fdim G⁷ C

Ham And Eggs (Big Fat Ham) (1)

Based on copyright sheet. Play along w/ 3/13/28 Johnny Dunn record w/JRM

c. Jelly Roll Morton, ca. 1923

4/4 ♩ = 200

Intro **F** *Piano*

A **G7** **C7** **F** **A^bdim7** **C7/G** **C7**

C7/G **G7** **C7** **F** **tbn**

D^b **F** **D7**

Gm **G7** **C7** **1. F** **2. F**

B **F** **D7** **G7**

C7 **E^b7/D^b** **Gm/D** **E^b7** **C7/E** **F [Break -----]**

F **D7** **G7**

C7 **E^b7/D^b** **Gm/D** **E^b7** **C7/E** **1. F**

2. F

Ham And Eggs (Big Fat Ham) (2)

69

Solos

C G7 C7 F Abdim7

C7/G F tbn

G7 C7 F D7

Gm G7 C7 F F7/C

D Bb Bdim7 F7/C Bb Bdim7 F7/C

Bb D/A A7/E D F7/C

Bb Bdim7 F7/C Bb Bdim7 F7/C

Bb Bb7/Ab Eb/G Eb/Gb C7/E F7 3

1. Bb Ddim7 F7/C F7 2. Bb

Routine: Intro, A A, B B, Solos on C, D D
Record has C pno solo, and a clar solo between the 2 Ds

Harlem Twist (1)

From Red Nichols Orch. record, 6/21/28. This sheet doesn't recreate the record, but organizes the salient strains for playability.

c. Fud Livingston,
C. Morehouse, 1928?

2-beat ♩ = 180

A

Cm Fm Cm Fm Gm Fm

G7 Cm D7 G7

Cm Fm Cm Fm Gm Fm

G7 Cm C7 Fm B \flat 7

E \flat B \flat 7 E \flat G7 Tbn p'up

B Tbn C G7 C G7 C F \sharp C G7 Clar p'up

Clar Cm Fm Cm A \flat 7 G7 B \flat 7 Tbn p'up

Tbn E \flat B \flat 7 E \flat B \flat 7 E \flat A \flat Cornet C7 E \flat

Vamp E \flat B \flat 7 E \flat B \flat 7

Tbn continue thru' C

Harlem Twist (2)

70

Solos

1st X on record is worthless wordless vocal.

C Vamp E^b B^b7 Cor E^b B^b7

Tbn throughout C

Vamp E^b B^b7

Clar G D7 G D7

Interlude E^b B^b7 E^b B^b7 E^b A^b E^b B^b7 E^b A^b E^b G7

Ending E^b B^b7 E^b B^b7 E^b E^b To A (solo), B

Intro B^b B^b6

Tbn D A7 D A7 D7 G7

Routine: A B, vamp, C nX, Interlude, A (SOLO) B, C w/written notes, Interlude thru' ending.

Armstrong Hot 5 '27

Routine: Intro, Cornet solo, clarinet, other solos, [on record LA scat & guitar duet w/ Lonnie Johnson 32 bars at tempo, A chords; then trade 2s 16 bars at half time], final solo, cornet plays out.

Hotter Than That (2)

71

Last solo

The musical score is written for a solo instrument, likely a cornet, and a guitar. It consists of two main sections: a 'Last solo' and a 'Tag'.

Last solo: This section begins with a key signature of two flats (Bb and Eb) and a common time signature. The first four staves show a series of eighth-note runs. The fifth staff introduces a 'Cornet break' with a melodic line. The sixth staff is labeled 'Out' and features a series of eighth-note chords. The seventh staff continues the melodic line with various accidentals. The eighth staff contains a series of chords with 'Break' markings: Ab [Break], Ebdim [Break], Eb [Break], and C7 [Break]. The ninth staff shows a sequence of chords: F9, Fm7, Bb7, and Eb [Guitar break], followed by a 'Cor' (Cornet) entry. The tenth staff is labeled 'Tag' and features a 'Cornet (Eb)' entry with a melodic line. The eleventh staff shows a 'Guitar' entry with a melodic line. The final staff shows a 'Cdim' chord.

Tag: This section begins with a key signature of two flats (Bb and Eb) and a common time signature. The first staff is labeled 'Tag' and features a 'Cornet (Eb)' entry with a melodic line. The second staff shows a 'Guitar' entry with a melodic line. The third staff shows a 'Cdim' chord.

Heebie Jeebies

4/4 ♩ = 168

Pop tune. Last 2 lines of v. different from record. Hot 5 pno 8-bar Intro: Charleston beat Eb7 Eb7 Ab Ab | Eb7 Eb7 Ab [7 beat Tbn gliss]

**Armstrong '27;
c. Atkins, 1926**

Chorus

Chorus

Record, not book notes, chords

After solos, LA vocal, then scat chorus; both w/banjo only. Can use scat chorus as horn solo

Verse

Verse

The musical score for the Verse of 'The Sound of Silence' is presented on three staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a series of eighth and quarter notes. Above the staff, the chords A-flat, E-flat7, and A-flat are indicated. The second staff continues the melody with similar note values. Above this staff, the chords A-flat, A-flat dim, E-flat, C7, F minor, B-flat7, and E-flat7 are written. The third staff concludes the phrase with a half note and a quarter note. Above this staff, the chords E-flat, B-flat7, E-flat dim, E-flat, D-flat, C7, B-flat dim, B-flat7, E-flat7, and E-flat dim are indicated. The entire section is enclosed in a rectangular box.

Louis Scat

Louis Scat **E^b7** **A^b** **E^bdim**

E^b7 **A^b** **A^bdim**

E^b7 **A^b** **A^b7**

D^b **A^bdim** **A^b** **F7** **E^b7** **A^b** **F7**

B^b7 **E^b7** **A^b**

Hot 5 ends with 8 bar piano charleston beat and cornet tag

I Ain't Gonna Tell Nobody

73

4/4 ♩ = 190

King Oliver '23;
c. R. M. Jones, 1923

Intro



Verse



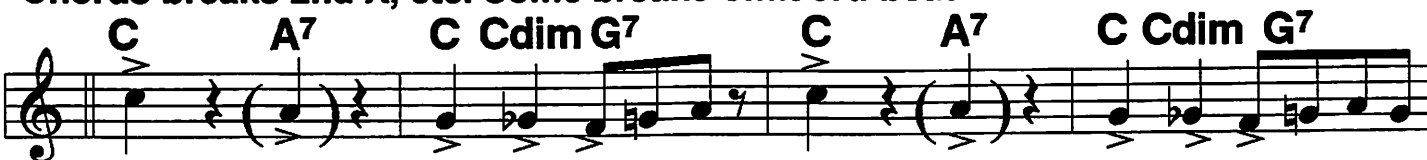
Chorus



[Breaks]



Chorus breaks 2nd X, etc. Some breaks omit 3rd beat.



Routine: Intro, V, C C, V, C n X, extended ending. The melody is fairly consistent, but impressionistic, so you can phrase or simplify it freely.

I Can't Say

Adapted from the 7/14/26 New Orleans Bootblacks record

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 104

Chorus

F (Am) D7 (Cdim D7) Gm C7 F C7

F D7 G7 C7

A7 D7 G7 C7 (Cor. solo only Fdim)

F D7 Gm C7 F C7

Verse

F G7 C7 F G7 C7

F G7 C7

F G7 C7 F G7 C7

F G7 C7

The line 1 (chords) (are also in 2, 4) are only played 1st X on the record. I consider them optional.

The (Fdim) in line 3 bar 4 on the record is only in the cornet solo; it was either previously arranged, or the band picked it up very quickly. There's no reason the other soloists can't use it too. I know one band that uses it throughout.

Idolizing

75

2-beat ♩ = 210

Bix w/Goldkette; c. 1926

Chorus

Musical notation for the Chorus of 'Idolizing'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff with a treble clef. The accompaniment is indicated by chords written above the staff. The chords are: F, C7, Fdim, F, D7, D+, D7, G7, Dbdim, Ddim, B7, C7, Fdim, Cdim, C7, Gm7, C7, C+, F, A7, D7, D+, D7, Gm, Am, C7, F, C7, Fdim, F, D7, D+, D7, G7, C7, F.

Verse

Musical notation for the Verse of 'Idolizing'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff with a treble clef. The accompaniment is indicated by chords written above the staff. The chords are: F, C7, C7, Bb(add9), C+, F, Cdim, C7, F, Fm6, C, A7, G7, Dbd+, C7, Cdim, C7.

If Someone Would Only Love Me

4/4 Liting 2-beat ♩ = 90

Adapted from the 3/5/30 record and book.

Red Hot Peppers '30;
c. Ben Garrison, 1930

Intro

F Fm C

G7 Lip C F G7 C

Chorus

G7 C G+ C F C Cdim

G7 C A7 Lip

E7 D7 G7 C G+ C Trom

G7 Lip C9 3 C7 3 Trom

F Fm C

G7 Lip C G7 C Trom

Verse

C G+ G7 C

C G+ G E7 # D7 G7 Trom

The musical score is written for a Trombone (Trom) and a Lip part. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked as 90 beats per minute. The score is divided into three main sections: Intro, Chorus, and Verse. The Intro consists of two staves of music. The Chorus consists of eight staves of music, including triplets and various chord progressions. The Verse consists of two staves of music. The score includes many musical notations such as notes, rests, and accidentals, as well as chord symbols like F, Fm, C, G7, G+, C9, C7, E7, D7, and Cdim. The Trombone part is often marked with 'Trom' and the Lip part with 'Lip'.

If You See My Mother

77

(Si Tu Vois Ma Mere)

From 1/18/52 record, Bechet w/Claude Luter Orch. Sheet music is Ab. Some decorations omitted to clarify melody. Phrasing differs between the 2 choruses

c. Bechet, 1952

Light 4/4

♩ = 80

The main musical score consists of ten staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in treble clef. Chords are indicated above the staff. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff ends with a box containing the number 3. The second staff has a box containing the number 4. The third staff has a box containing the number 3. The fourth staff has a box containing the number 3. The fifth staff has a box containing the number 3. The sixth staff has a box containing the number 3. The seventh staff has a box containing the number 3. The eighth staff has a box containing the number 3. The ninth staff has a box containing the number 3. The tenth staff has a box containing the number 3.

Alternate chords lines 1,

They're in the melody.

Bb

Bbmaj7

Bb6

Bb7

I'm Going Away To Wear You

4/4 ♩ = 190

Pop tune. Book melody

Off My Mind

King Oliver '23; L. Smith,
C. Johnson, W. Smith

Chorus

Chorus musical notation (4/4 time, key of Bb). The melody is written on a single staff. Chords are indicated above the staff: Eb, Bb7, Eb, Eb7, Ab, Bb7, Eb, G7, Cm, Bb, D7, G7, Gb7, F7, Bb, Bb7, Eb, Bb7, Eb, Eb7, Ab, Bb7, Eb, Eb7, Ab, Ebdim, Eb, C7, Ab, Cdim, Bb7, Eb.

Verse

Verse musical notation (4/4 time, key of Bb). The melody is written on a single staff. Chords are indicated above the staff: Eb, Ab7, Eb, Eb7, Ab, Db7, Ab, Ab7, Bb7, Eb, Bb7, Eb, C7, F7, Bb, Cdim, Bbdim, Bb7.

I'm Wild About That Thing

79

From 5/8/29 BS record, which has 5-7 verses

Bessie Smith;
c. S. Williams, 1932

4/4 2-beat ♩ = 142

Musical score for "I'm Wild About That Thing" in 4/4 time, 2-beat measure, tempo 142. The score is written in B-flat major (two flats) and consists of three systems, each with four staves. The first system is marked with a large 'A' in a box, the second with a large 'B' in a box, and the third with a large 'C' in a box. The key signature has two flats (B-flat and E-flat). The tempo is 142 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as chord symbols (Bb, Bb+, Bb7, Eb, A7, Ab7, G7, C7, F7) and a triplet of eighth notes in the second system.



I'm Gonna Stomp Mr. Henry Lee (1)

Adapted from the Eddie Condon Hot Shots record of 2/8/29

c. Jack Teagarden, 1929

4/4 ♩ = 182

Chorus

Chorus

Chord progression for Chorus:

- Line 1: Eb7, F7, Abm6, Eb, F7/C, Bb7, Eb, Bb+
- Line 2: Eb7, F7, Abm6, Eb, F7/C, Bb7, Eb
- Line 3: Bb7, Cm
- Line 4: Bb, F7, Bb7, Cdim, Bbdim, Bb7
- Line 5: Eb7, F7, Abm6, Eb, F7/C, Bb7, Eb, Eb7
- Line 6: Ab7, G7
- Line 7: C7, F7, Ebdim
- Line 8: Eb7, F7, Abm6, Eb, F7, Bb7, Eb

Verse

Verse

Chord progression for Verse:

- Line 1: Eb6, B+, Bb7, Bb+, Eb, Eb6, Bb7, Ab7
- Line 2: Eb6, B+, Bb7, Bb+, Eb, Eb7
- Line 3: Ab, Abm, Eb6, Eb7, Ab, Abm, Eb6
- Line 4: F7, Bb7, Adim, Bb7

I'm Gonna Stomp Mr. Henry Lee (2)

80

Teagarden vocal

(I'm gonna) Stomp,/stomp,/ stomp,/ stomp,
 stomp Mister Henry Lee.// And
 When I stomp,// |that tune won't let me be./// ///|
 When they play that low down bass,/ get the fever in my face,
 I just shake like a leaf on/ a tree./// ||I wanna

 Stomp,/stomp,/ stomp,/stomp,/ when they play/ that swing./
 |That's what I need/ more than any- thing./// ///|
 When that jazz band, they begin,/ /that's on me like a quart of gin, I'm gonna
 Stomp,/stomp,/ stomp,/stomp,/ stomp Mister Henry Lee.//

Routine: Verse Chorus, solos on C, (Verse?) Vocal, solo, C melody, C jam

Imagination (1)

2-beat ♩ = 116

Trombonist Miff Mole's Molers record w/Red Nichols, 8/30/27.
Charleston Chasers also recorded it 9/8/27

c. Fud Livingston, 1927

Intro



A Trombone

Chord progression: E^b, D^b7, B⁷, B^b7, E^b6, Adim, B^b9, E^b [Trombone break ----- 3-], E^b, D^b7, B⁷, B^b7, E^b6, E^b7, B, A⁷, G⁷, G^b7, B, A⁷, F⁷, B^b7, E^b, D^b7, B⁷, B^b7, E^b, E^b7, A^b6, G⁷, G^bm⁷, F, E^b6, C⁷, F⁷, B^b7, E^b, D^b7, B⁷, B^b7, E^b, B^b7, Fdim, E^b.

Cornet

B

Chord progression: E^b, D⁷, D^b7, C⁷, Ddim, [Bass Sax break -----], Fm, B^b7, E^b, G⁷, Gdim, G⁷, Gdim, G⁷.

[Piano break]

Imagination (2)

81

[Cornet -----] B \flat 6 B \flat 9

[Cornet -----] D \flat 7 C7

F6 C9 F6 [3]

C9 [4] F7 E7 E \flat 7 D7 D \flat 7 3 C7 B7 B \flat 7

C Dm7 C Dm7 [8] C Dm7 B \flat 7

C Dm7 C Dm7 [12] E \flat Fm7 D \flat 9(b5)

G Am7 G [Break -----] [16] G D7

G6 D7 [20] E \flat 7 F7(b5) G \flat 7(b5) A \flat 7(b5)

G7(b5) [Break -----] C Dm7 B \flat 9 [24]

C Gm7 A7 Fm6 G7 [28]

C B \flat 7 C6 [Do more solos.]

Jazz Lips (1)

4/4 ♩ = 213

Hot 5 '26'
c. Lil Hardin, 1926

Intro (B \flat) [Trombone break ----] (F) [Cornet] [Trombone break ----]

A F. Dm G \flat 7 3 C \flat 7 F. F. Dm G \flat 7 C \flat 7 F. F. Dm G \flat 7 C \flat 7 F. Gm \flat 6 G \flat m \flat 6 Fm \flat 6 Em \flat 6 E \flat m \flat 6 Dm \flat 6 C \flat 7

B [Cor] F. [Trombone break ---] [Cor.] F. [Trombone break ---]

Cornet F7 Gm [Trombone break ---] [Trombone break ---]

G \flat 7 C \flat 7 Gm C \flat 7 F. [Trombone break ---] [Cornet] [Trombone break]

Cornet F7 Gm [Trombone break ---] [Cor] F [Trombone break ---] [Cor]

Jazz Lips (2)

G7. C7 F B \flat F
 C F. Tröm F. Tröm F. Tröm F. Tröm F. Tröm
 F D7 G7 C7
 F. Tröm F. Tröm F. Tröm F. Tröm F. Tröm
 F C9 F C7
 F D7 G7 C7
 F F F F F
 F G7 C7 F B \flat F
 D F. [Clarinet break -] [Banjo break ---] [Cornet break -----] [Trombone break ---] [Cor]
 Cornet F D7 Gm
 (Gm) [Trombone break -----] [Cornet -----] [Banjo break -] [Clarinet break -----]
 To Next Page
 G7 C7 F

Jazz Lips (3)

A musical score for a jazz piece titled "Jazz Lips (3)". The score is written on a single staff in treble clef, with a key signature of one flat (Bb). The tempo is marked "Ritard" (Ritardando) at the bottom. The score includes various musical notations such as notes, rests, and accidentals. Above the staff, there are several bracketed annotations indicating instrument breaks: "[Clar break]", "[Banjo break ----]", "[Cornet break -----]", "[Trombone break ---]", "[Trombone break --]", "[Cornet break -----]", "[Clarinet break -----]", "[Banjo break -----]", "[Trombone break -----]", "[Piano break -----]", and "[Cornet tag -----]". The score also features various chord symbols: F, F7, Bb, C7, C9, Gm, G7, Fdim, A7, D7, and F9. A "Slur" is marked over a group of notes near the end of the piece.

Chord Symbols: F, F7, B \flat , C7, C9, Gm, G7, Fdim, A7, D7, F9

Annotations: [Clar break], [Banjo break ----], [Cornet break -----], [Trombone break ---], [Trombone break --], [Cornet break -----], [Clarinet break -----], [Banjo break -----], [Trombone break -----], [Piano break -----], [Cornet tag -----]

Tempo: Ritard

Other markings: Slur

I've Got What It Takes

83

4/4 ♩ = 106

From 5/15/29 record

Bessie Smith, '29;
c. C. Williams, 1922

Chorus

Musical notation for the Chorus, spanning 16 measures. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets and slurs.

Chords: G, A⁷, D⁷, G, D⁷, G, D⁷, G, A^bdim, D⁷, A⁷, D⁷, Ddim, D⁷, Am⁷, G⁷, C, E⁷, Am, A⁷, D⁷, G, A⁷, D⁷, G, G⁷, C, E⁷, Am, C, C, Cm, Cm, G, G, E⁷, G, A⁷, D⁷, D⁺, G, Gdim, Cm, G.

Verse

Musical notation for the Verse, spanning 16 measures. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets and slurs.

Chords: G, C, G, D⁷, G, D⁷, G, Ddim, G, B⁷, E⁷, A⁷, D⁷, G, C, G, D⁷, G, D⁷, G, Ddim, B⁷, Em, A⁷, A⁺, D⁷.

Just Gone

Melody from copyright sheet; record varies mainly in phrasing, stylistic

c. King Oliver, 1923

4/4 ♩ = 202

A

F Dm Gm C7

F Dm Gm C7

F Dm C7

G7 C7

B

F D7

G7 C7 F Fdim C7

F D7

G7 C7 1. F 2. F To C

Ending

F

C

F Am Dm D7

G7 C7 F Fdim C7

F Am Dm D7

G7 C7 F To B

Routine: A, B B, C C, B B B, [optional: solos on B, (C) B B] Ending

Kansas City Man Blues

85

4/4 ♩ = 90

Vocal on A E

Vocal 8/5/23 Mamie Smith record, in C

Bechet, 7/30/23;
c. Clar. Williams, 1923

A Verse

Chords: Eb, Ab, Eb, Eb, Eb7, Ab, Bb7, Eb. [Clar-Sop Break]

B Chorus

Chords: Eb7, Ab7, Eb7, Ab7, (Abm), Eb7, Bb7, F9, Bb7, Eb7.

C Solos

Chords: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, F9, Bb7, Eb7, Bb7. [Solo Break]

Ending

Chords: Bb7, F9, Bb7, F9, C7, F9, Bb7, F9, Bb7, Eb7. Ritard

Routine: A A, B, solos on C 1 or 2 X, jam B 2-3 X, optional ending.
The ending is the "West Coast" ending.

Kansas City Stomp (1)

c. J. R. Morton, 1923

2-beat ♩ = 172

Intro [Clarinet ----] [Cornet -----] [Trombone ---] [Bass 8vb -----] **B \flat 7**

A 2nd X Cor. vary **B \flat 7** Cor. play A 1/4 notes staccato **E \flat**

1. A \flat Adim **E \flat** **C7** **F7** **B \flat 7** **E \flat** **To B**

2. A \flat Adim **E \flat** **C7** **F7** **B \flat 7** **E \flat** **Bjo on A**

Bjo ending

3. A \flat Adim **E \flat** **C7** **F7** **B \flat 7** **E \flat** **To C**

B **Clar, pno solos** (these are book notes) **G 9** **C7** **F7** **B \flat 7** **E \flat** **G 9** **C7** **F7** **B \flat 7** **E \flat** [Horns break -----]

Band A 1X 2nd end., Bjo, C

Kansas City Stomp (2)

86

The musical score is written for a jazz ensemble. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff is marked with a 'C' in a box, indicating a common time signature. The music is in 4/4 time. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staff, including E^b7, B^b7, A^b, G⁷, and E^bdim. Instrumental parts are indicated by abbreviations: 'tub' for tuba, 'tbn' for trombone, and 'clar' for clarinet. The score is divided into sections: a main body of music, an 'Out' section, and an 'Ending' section. The 'Ending' section includes a 'Horn break (harmony a 5th down)' and a 'Clarinet break'. The final staff is marked with 'Drums--Chinese tom or snare' and shows a rhythmic pattern of eighth notes and rests.

Routine: Intro, A, Clar & pno on B, B, banjo on A, C C, Jam D 2-3 X, Ending

King Chanticleer (1)

2-beat ♩ = 224

West Coast standard

Yerba Buena, Turk
Murphy; c. 1910

A

Cm E+ Cm7 Cm⁶ C+ Cm A^b7 Cm

D7 Cm

Cm E+ Cm7 Cm⁶ C+ Cm A^b7 Cm

D7

B

G F D7

G F D7

G F D7

D7 D7(b5) G G7 Cm G7

C

Cm E+ Cm7 Cm⁶ C+ Cm A^b7 Cm

D7

Cm E+ Cm7 Cm⁶ C+ Cm A^b7 Cm

D7 G7 Cm

Detailed description: The musical score is written for a single melodic line in 4/4 time. It features a key signature of two flats (Bb and Eb). The tempo is marked as 224 beats per minute. The score is divided into three sections: A, B, and C. Section A consists of two identical 8-measure phrases. Section B consists of two identical 8-measure phrases. Section C consists of two identical 8-measure phrases. The chords are indicated above the notes. Section A chords: Cm, E+, Cm7, Cm⁶, C+, Cm, A^b7, Cm. Section B chords: G, F, D7, G, F, D7, G, F, D7, D7, D7(b5), G, G7, Cm, G7. Section C chords: Cm, E+, Cm7, Cm⁶, C+, Cm, A^b7, Cm, D7, Cm, E+, Cm7, Cm⁶, C+, Cm, A^b7, Cm, D7, G7, Cm.

King Chanticleer (2)

87

The musical score is written for a single melodic line on a treble clef staff in E-flat major (three flats). It consists of two main sections: a 16-measure sequence labeled 'D' and a 32-measure 'Solos' section. The 'D' section features a sequence of chords: Fm7, Cm, Fm7, D7, D7(b5), G, and Ab7. The 'Solos' section is a more complex sequence of 32 measures with chords including Eb, F7, Bb7, Eb, Bb7, Eb, Gm, Ebm, Bb, F7, Bb7, Eb, F7, Bb7, Eb, Bb7, Eb, Ab, Eb, F7, Bb7, and Eb. The notation includes eighth and quarter notes, often beamed together, and various rests. The key signature has three flats (Bb, Eb, Ab).

Routine: A B C D E, Solos on E, E 1 or 2 X out

King Porter Stomp (1)

No standard record version. Adapted from the piano sheet music.
JRM's piano solo is fine for play-along; dogfight notes vary.

c. J. R. Morton, 1924

4/4 ♩ = 172

Intro A^b G⁷ A^b G⁷ E^b7 G^b7 B^bm G^b7 E^b7

A A^b E^bm⁷ F⁷ B^bm⁷ E^b7 A^b A^bdim E^b7

A^b E^bm⁷ F⁷ B^bm⁷ D^b A^bdim A^b F⁷ B^b7 E^b7 1. A^b A^bdim E^b7

2. A^b **Routine: As written. Solos on B**

B Solos Fm C⁷ F⁷ B^bm A^bdim A^b B^b7 E^b7 Fm C⁷ Fm⁷ D^b D^b7

A^b E^b7 A^b 1. G⁷ A^b 2.

Interlude (No chords)

Interlude (No chords)

King Porter Stomp (2)

88

This musical score is for the second part of the jazz standard "King Porter Stomp". It is written for a single melodic line in G-flat major, 4/4 time. The score is divided into two main sections: a C section (measures 1-16) and a D section (measures 17-32). The C section begins with a repeat sign and features a mix of eighth and quarter notes. The D section also begins with a repeat sign and includes more complex rhythmic patterns, including eighth-note triplets and sixteenth notes. Chord symbols are placed above the staff to indicate the harmonic structure. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score concludes with a final double bar line.

C

G \flat G \flat m D \flat D \flat 7 G \flat G \flat m D \flat D \flat 7

G \flat G \flat m D \flat B \flat 7 E \flat 7 A \flat 7 D \flat 7

G \flat G \flat m D \flat D \flat 7 G \flat G \flat m D \flat D \flat 7

G \flat G \flat m D \flat B \flat 7 E \flat 7 A \flat 7 D \flat D \flat 7

D

G \flat Gdim D \flat 7 D \flat + G \flat Gdim D \flat 7 D \flat +

G \flat Gdim D \flat B \flat 7 E \flat 7 A \flat 7 D \flat 7

G \flat Gdim D \flat 7 D \flat + G \flat Gdim D \flat 7 D \flat +

G \flat Gdim D \flat B \flat 7 E \flat 7 A \flat 7 D \flat D \flat 7 D \flat 9

G \flat Gdim D \flat 7 D \flat 9 G \flat Gdim D \flat 7 D \flat 9

G \flat Gdim D \flat B \flat 7 E \flat 7 A \flat 7 D \flat 7

G \flat Gdim D \flat 7 G \flat Gdim D \flat 7

G \flat Gdim D \flat F7 B \flat 7 E \flat 7 A \flat 7 D \flat G \flat 7 F7 B \flat 7

E \flat 7 A \flat 7 D \flat D \flat 9

Kitchen Man

Bessie Smith;
c. Belledna, Razaf, 1928

4/4 ♩ = 114

From 5/8/29 record

Verse

Musical notation for the Verse of "Kitchen Man". The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: Bb, F7, F+7, Bb, Bb, Dbdim, F7, Bb, Bb, F7, F+7, Bb. The melody consists of eighth and quarter notes, with some rests.

Chorus

Musical notation for the Chorus of "Kitchen Man". The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: Bb, Fm6, G7, Cm, Ebm, F7, Bb, F7, Gm, C7, F7, Gdim, Fdim, F7, Bb, Fm6, G7, Cm, Ebm, F7, Bb, Gbdim, Gm, Cm, F7, Bb, Bbdim, Bb7, Bb, Cm, G7, Cm, Ebm, F7, F+, Bb, Fm6, G7, Cm, Ebm, F7, Bb, Gbdim, Gm, Cm, F7, Bb. The melody consists of eighth and quarter notes, with some rests and ties.

Lady Love

90

2-beat ♩ = 244

Adapted from the 7/4/28 Footwarmers record

Johnny Dodds '28;
c. Blythe, 1928

Chorus

Musical notation for the Chorus section, spanning 10 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves include Bb, D7, G7, Cm, Cm7, F7, Bb, Gm7, C7, F7, Bb, D7, G7, Cm, F7, F+, Bb, F7, Cm7, F7, Bb, and F7. The melody is written in a single line on a treble clef staff, with notes and rests connected by beams and slurs.

Intro

Musical notation for the Intro section, spanning 2 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves include Bb, F7, Bb, C7, F7, and Bb. The melody is written in a single line on a treble clef staff, with notes and rests connected by beams and slurs.

Verse

Musical notation for the Verse section, spanning 4 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves include Bb, Bb, A7, Dm, C7, and F7. The melody is written in a single line on a treble clef staff, with notes and rests connected by beams and slurs. A triplet of eighth notes is marked with a '3' above it, and a slur is placed over a group of notes.

Krooked Blues (2)

91

Chorus 2

Chorus 2 musical score. The score is written for a band and includes the following elements:

- Staff 1:** Treble clef, key of Bb. Starts with a [Clar break] and a dotted line. Chords: Bb, Fdim.
- Staff 2:** Treble clef, key of Bb. Chords: F7, Bb. Includes a triplet of eighth notes and a [Sax bk] instruction.
- Staff 3:** Treble clef, key of Bb. Starts with a [Sax break] and a dotted line. Chords: Bb, Bb7. Includes a triplet of eighth notes and a [Slur] over a group of notes.
- Staff 4:** Treble clef, key of Bb. Chords: Eb, Bdim, Bb, G7, C7, F7, Bb. Includes a triplet of eighth notes and a [Tbn] instruction.

Chorus 3

Chorus 3 musical score. The score is written for a band and includes the following elements:

- Staff 1:** Treble clef, key of Bb. Chords: F7, Bb. Includes a [Tbn] instruction and a [Cor (cup mute)] instruction with a dotted line.
- Staff 2:** Treble clef, key of Bb. Chords: Bb, Bb7. Includes a [Tbn] instruction and a [Band jam] instruction.
- Staff 3:** Treble clef, key of Bb. Chords: Eb, Bdim, Bb, G7, C7, F7, Bb. Includes a [Tbn] instruction and a [Band jam to bar 15] instruction.
- Staff 4:** Treble clef, key of Bb. Chords: Bb. Includes a [Sax] instruction and a [Sax tag] instruction with a dotted line.
- Staff 5:** Treble clef, key of Bb. Chords: Bb. Includes a [Band] instruction and a triplet of eighth notes.

Livin' High (1)

4/4 ♩ = 216

VC book notes, orig. C. 10/6/25 Blue Five w/LA, Bechet. Rec.key

Eva Taylor w/ C. Williams
c. Pinkard, 1925

Verse

Chords: B \flat , G7, Cm, F7, F $^+$, B \flat , B \flat , B \flat dim, Cm, F7, F $^+$, B \flat , B \flat , G7, Cm, D7, Gm, F, D7, G7, C7, F, F7.

Chorus

Chords: B \flat , F7, B \flat , Fdim, F7, B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, B \flat , B \flat 7, B \flat dim, E \flat m, B \flat .

Patter

Chords: B \flat , B \flat 7, E \flat , E \flat m, B \flat , B \flat , B \flat 7, E \flat , E \flat m, B \flat , B \flat , B \flat 7, E \flat , E \flat m, B \flat , Fdim, F7.

Patter from record vocal

Livin' High (2)

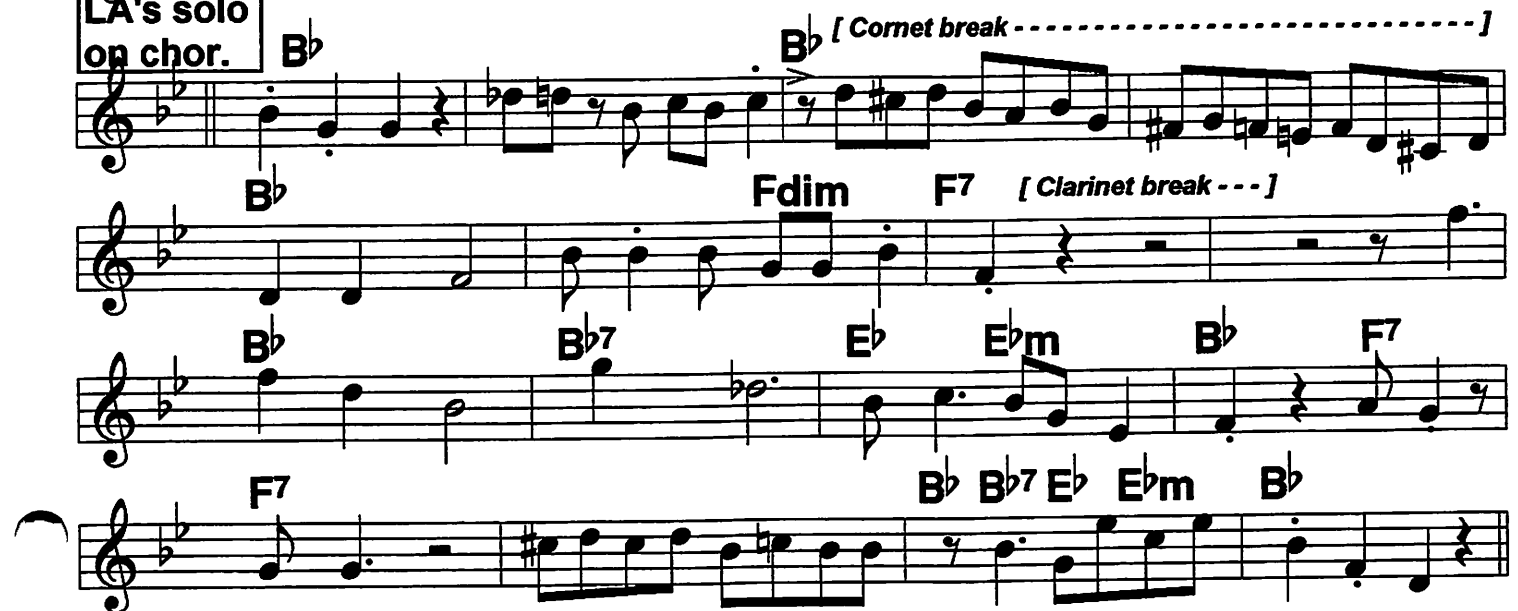
92

Armstrong out choruses



Musical score for Armstrong out choruses, featuring ten staves of music in B-flat major. The score includes various chords and melodic lines. The first staff begins with a B-flat chord and a melodic line. The second staff features a B-flat chord, a dotted quarter note, and a half note. The third staff includes a B-flat chord, a B-flat7 chord, an E-flat chord, an E-flat minor chord, and a B-flat chord. The fourth staff features a B-flat chord, a dotted quarter note, and a half note. The fifth staff includes a B-flat chord, a dotted quarter note, and a half note. The sixth staff features a B-flat chord, a dotted quarter note, and a half note. The seventh staff includes a B-flat chord, a B-flat7 chord, an E-flat chord, an E-flat minor chord, and a B-flat chord. The eighth staff features a B-flat chord, a dotted quarter note, and a half note. The ninth staff includes a B-flat chord, a dotted quarter note, and a half note. The tenth staff features a B-flat chord, a dotted quarter note, and a half note.

LA's solo on chor.



Musical score for LA's solo on chor., featuring five staves of music in B-flat major. The score includes various chords and melodic lines. The first staff begins with a B-flat chord and a melodic line. The second staff features a B-flat chord, a dotted quarter note, and a half note. The third staff includes a B-flat chord, a B-flat7 chord, an E-flat chord, an E-flat minor chord, and a B-flat chord. The fourth staff features a B-flat chord, a dotted quarter note, and a half note. The fifth staff includes a B-flat chord, a dotted quarter note, and a half note.

London Blues (1)

(Shoe Shiner's Drag)

4/4 ♩ = 126

The records vary greatly, but basically follow the outline and melody of the sheet music, to strain D, so that's given here. (more notes p. 2)

[Record notes p. 2];
c. J.R. Morton, 1923

Horn intro

The sheet music is written for a horn in B-flat major, 4/4 time, with a tempo of 126. It consists of a horn introduction followed by two main sections, A and B. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various chords and melodic lines. The key signature has two flats (B-flat major). The first section, A, is marked with a repeat sign and includes a break. The second section, B, is also marked with a repeat sign and includes a break. The music is written for a single horn, with the key signature and time signature indicated at the beginning of each section.

Section A: Horn intro, B \flat , E \flat 7, B \flat , B \flat 7, E \flat 7, B \flat dim, B \flat , D7, G7, C7, F7, B \flat , F7, B \flat [Break -----]

Section B: B \flat 7, A7, B \flat 7, B \flat 7, A7, B \flat 7, B \flat 7, A7, B \flat 7, A7, B \flat 7, A7, B \flat 7, E \flat 7, B \flat dim, B \flat , D7, G7, C7, F7, B \flat , F7, B \flat , B \flat 7, B \flat , B \flat 7, B \flat , E \flat 7, E \flat 7, B \flat 3, G7, B \flat 3, G7, C7, F7, 1. B \flat , F7, B \flat , F7, 2. B \flat , Gm [Break -----]

London Blues (2)

93

Musical score for "London Blues (2)". The score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of four staves. The first staff has a key signature change to one flat (Bb) and contains the following chords: D, Bb, F7, Bbdim, Bb, Bb7. The second staff contains: Eb, Ebm, Bb, Fm6, G7. The third staff contains: C7, F7, Bb, F7, 1. Bb, F7. The fourth staff contains: 2. Bb. A text box is placed over the fourth staff.

Can solo on D, jam 1 or 2 X before playing melody 1-2 X. The records use a variety of tags to end it.

The records use 3 titles: "London Blues": Morton (10/20/23) (tempo:126), piano solo (4/24) (153), and NORK (7/18/23) (133); "London Cafe Blues": King Oliver (10/16/23) (122); "Shoe shiner's drag" Red Hot Peppers (6/11/28) (124). On piano music and solo record, D is followed by variations on D. Can use piano solo for play-along.

Gee Baby, Ain't I Good To You

Vocal. Phrase freely. OK as instrumental.

McKinney Cotton Pickers, '29;
Don Redman, Andy Razaf, 1929

Musical score for "Gee Baby, Ain't I Good To You". The score is written in treble clef with a key signature of two flats (Bb and Eb). It starts with a 4/4 time signature and a tempo marking of 88. The score consists of five staves. The first staff contains the following chords: C7, Ab7, G7, C7, F7, Bb7, Eb6, Bb7. The second staff contains: C7, Ab7, G7, C7, F7, Bb7, Eb6, Eb7. The third staff contains: Ab, Adim, Eb, Eb7, Ab, Adim. The fourth staff contains: Fm7(b5), G7. The fifth staff contains: C7, Ab7, G7, C7, F7, Bb7, Eb6. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Lina Blues

2-beat ♩ = 212

From Jabbo's 4/17/29 record

c. Jabbo Smith, 1929

Chorus

Chorus musical notation (8 staves). Chords: B \flat , F $^+$, B \flat , G 7 , F 7 , B \flat , G 7 , F 7 [Cornet break -----], B \flat , F $^+$, B \flat 7 , E \flat , E \flat , Edim, B \flat , G 7 , C 7 , F 7 , B \flat .

Verse

Verse musical notation (5 staves). Chords: B \flat , F $^+$, B \flat , F $^+$, B \flat , G 7 , C 7 , F 7 , B \flat , Bdim, Cm, F 7 , B \flat , F $^+$, B \flat , F $^+$, B \flat , F (G 7), C 7 , F 7 [Break -----].

Lonesome Blues

95

Record has clar. 2X, LA voc 2X, clar. 1X, band in at bar 9.

Armstrong Hot 5
w/Dodds, '26;

4/4
♩ = 86

Chord symbols: B \flat 7, E \flat , E \flat m, B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, Dm, A7, F7, Cm, F7, 1. B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, 2. B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, 3. B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, B \flat 7, E \flat , E \flat m, B \flat , B \flat 7, E \flat , E \flat m, B \flat , F7, B \flat , Dm, A7, F7, Cm, F7, B \flat , F7, B \flat , F7, B \flat , F7.

1. (Mama) I'm so sad and lonely,/ just for you only I'm blue ///
Mama won't you write me,/ that will alert me/
to go through with this misery.//
I'm so sad and lonely/ Until I don't know what to
do.//I mean what to do.// Say honey I

2. Woke up this morning,/ so dog dog doggone disgusted
until/ I cried.///
I thought about my baby,/ she said she'd write me maybe,/ and
that is just why/ I could die,//and
I'm so sad and lonely,/ until I don't know what/ to do.///

Love Me With A Feeling

From the 6/8/49 record: Bechet w/Bob Wilber's Jazz Band. Rec. in Db

c. Bechet, 1946

Light 4/4 or lilting 2-beat

♩ = 92

Chords: B \flat , G 7 , C 7 , Cdim(Cm), D 7 , G 7 , G 9 , C 7 , Cm, A \flat 7 , F 7 , F $^+$, B \flat , G 7 , C 7 , Cdim(Cm), D 7 , Fm, G 7 , C 7 , F 7 , E \flat m, B \flat , B \flat .

Mabel's Dream

97

4/4 ♩ = 170

Mainly from take 1 of 12/24/23

King Oliver, '23;
c. Ike Smith, 1923

Intro E^b B^b7 E^b A^b A^bdim B^b7

A E^b B^b7 E^b E^b7 A^b E^b F7 B^b7

E^b B^b7 E^b E^b7 A^b E^b A^b E^b B^b7 E^b

B E^b E^bdim B^b7 E^b [Clarinet break ----] Cm G7 Cm^{8vb} [Tbn brk ----]

1. A^b E^b C7 F7 B^b7

2. A^b E^b C7 F7 B^b7 E^b

C A^b7 G7 [Clarinet break -----] G^b7 F7 [Clarinet break ----]

E^b Fm G7 Cm E^b7

D A^b E^b7 A^b A^b7 D^b A^b

A^b E^b7 A^b F7 B^b7 E^b7

A^b E^b7 A^b A^b7 D^b C7

D^b Ddim A^b F7 B^b7 E^b7 A^b (E^b7)

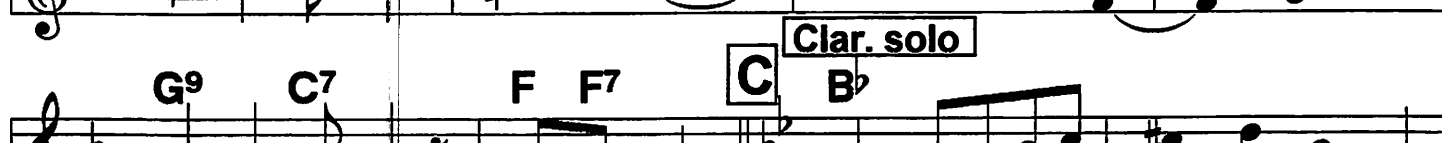
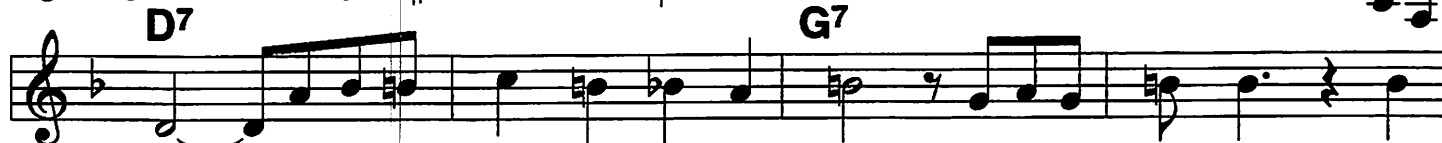
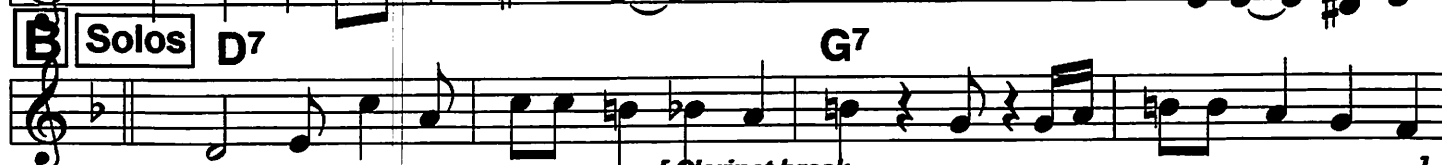
Routine: Intro, A A, B B, C D, solos on D, C D D, extended ending

Mandy Lee Blues (1)

King Oliver '23;
c. Bloom-Melrose, 1923

4/4 ♩ = 176

Intro



Mandy Lee Blues (2)

98

Dogfight (Clar. lead)

The musical score for 'Dogfight (Clar. lead)' is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a key signature change from two flats to one flat (B-flat major). The notation includes various chords (Bb, F7, Bb, B, F#7, B, C, G7, C, C7, Eb7, Gm, Eb7, C7, D7, G7, C7, D7, G7, D7, F, D7, G7, C7, F, D7) and melodic lines for the clarinet. There are two 'Clar. break' sections indicated by dashed lines. The sixth staff has a first ending bracketed over the last two measures. The seventh staff is labeled 'Ending' and includes a 'Cornet break' section. The eighth staff continues the melodic line with chords (G7, C7, F, C7, F) and a final 'Cornet break' section.

Routine: Intro, A, B, solos on B or D, C Clar. solo, Dogfight, D D, ending.

As with many of the '23 Olivers, much of the melody is impressionistic, but the outline is fairly clear--one must look for the most consistently played notes in the sections that are played more than once. Oliver and Armstrong traded the lead every few bars, playing infinite (mainly rhythmic, not really melodic) variations. Dynamics were accomplished partly with "licks", often by changing the roles of the 2 cornets. 1st time through, 2nd cornet might be mainly harmony, 2nd time variation above and below the melody, 3rd and 4th times by one cornet playing increasingly actively above the melody.

Maryland, My Maryland (1)

Bunk Johnson,
Kid Ory '45; c. 1861

2-beat ♩ = 190 ♩ = 202

Intro

Bugle call (no chords)

[Horns in unison - - -]

C7

F>

Section A:

- Measure 1: C7
- Measure 2: F
- Measure 3: C7
- Measure 4: F
- Measure 5: C7
- Measure 6: F
- Measure 7: Am
- Measure 8: E7

Section B:

- Measure 1: F
- Measure 2: Am
- Measure 3: Bb
- Measure 4: D7
- Measure 5: Gm
- Measure 6: D7
- Measure 7: Gm
- Measure 8: (Cdim)
- Measure 9: C7
- Measure 10: F
- Measure 11: F
- Measure 12: Am
- Measure 13: Gm (A7)
- Measure 14: Bb
- Measure 15: D7
- Measure 16: Gm
- Measure 17: F
- Measure 18: C7
- Measure 19: 1. F
- Measure 20: C9
- Measure 21: 2. F
- Measure 22: C7
- Measure 23: F
- Measure 24: C7

The chords on line B-3, bars 2-3, are indistinct or homogenized on the Ory & Bunk records, whereas Ory plays line 1 very clearly.

Maryland, My Maryland (2)

Bugle call--Tpt & Drums

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into two main sections: Section C and Section D.

Section C: Bugle Call No. 1 (Tpt & Drums)
 This section consists of 16 measures. The melody is characterized by a strong, rhythmic pattern. The notes are: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter). The key signature is one flat (B-flat). The section is marked with a 'C' in a box.

Section D: Melody, solos
 This section consists of 16 measures. The melody is more melodic and features various intervals. The notes are: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter). The key signature is one flat (B-flat). The section is marked with a 'D' in a box.

Routine: A A, B B, C, D, Solos on D, D melody with bugle call over D, (band plays bridge, last 8; tpt might play last 8 of C or melody.) Tempo is moderate, so maybe no solos or else trade 8s 1 or 2 X.

Memphis Blues

4/4 ♩ = 126

Book version; no "definitive" record found. Often played in Eb-Ab

c. Handy, 1912

Intro

A

B

C Solos

1.

2.

1. B \flat

2. B \flat B \flat 7 A7 A \flat 7 B \flat

Routine: Intro, A A, B B, Solos on C, C C C

Messin' Around (Blythe)

101

4/4 ♩ = 208

From Blythe's Ragamuffins 7/26/26 record, take 2

c. Jimmy Blythe, 1926

Chorus

The Chorus section consists of 16 measures of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is written on a single staff. Chord changes are indicated by letters above the staff: E-flat, C7, F7, B-flat7, E-flat, F7, B-flat7, E-flat, C7, E-flat, E-flat7, E-flat dim, B-flat7, E-flat, G minor, E-flat7, D7, G minor, E-flat7, D7, B-flat7, E-flat, C7, E-flat, E-flat7, E-flat dim, B-flat7, E-flat. The section ends with a double bar line.

Verse

The Verse section consists of 16 measures of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is written on a single staff. Chord changes are indicated by letters above the staff: E-flat, A-flat, B-flat7, E-flat, A-flat, B-flat7, G7, C minor, F7, B-flat7, E-flat, A-flat, B-flat7, E-flat, E-flat7, A-flat, F7, B-flat7. The section ends with a double bar line.

Messin' Around (St. Cyr)

2-beat ♩ = 210

Book version. Cookie's Gingersnaps 6/22/26 rec. is close.

c. John St. Cyr,
Charles Cook, 1926**Chorus**

Musical notation for the Chorus, 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: C, F7, C, A \flat 7, D \flat 6, B \flat m7, A7, D7, D7, Fm, G7, C, F7, C, C7, F6, F, Fm, C, A7, D7, G \sharp 9, C.

Verse

Musical notation for the Verse, 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: C, F7, C, G \sharp , C, Cdim, C, G7, C, F7, C, G \sharp , C, Cdim, C, B7, E, B7, G7.

Midnight Mama (Papa)

103

♩ = 140 ♩ = 94

4/4 2-beat

(Tom Cat Blues)

From various sources. Vocal from LS record. Chorus orig. from pre-1910 "Winin' boy", which JRM recorded ca. 1939 & became a standard

Levee Serenaders '28;
c. J.R. Morton, 1925

Verse

Chords: C, F, C, F, C, F, B \flat 7, F, C, C \sharp dim, G \flat 7/D, A dim, A \flat 7, C \flat 7/G, A \flat dim

Chorus

Chords: C \flat 7/G, F, B \flat 7, F, F \sharp dim, C \flat 7/G, F, A \flat 7/E, D \flat 7, Gm, D \flat 7, Gm, A \flat dim, C \flat 7/G, F, B \flat 7, F, (Cdim)

Vocal

Chords: C \flat 7/G, F, F \sharp dim, C \flat 7/G, F, E \flat 7 E \flat 7, D \flat 7, Gm, A \flat dim, C \flat 7/G, F, B \flat 7, F, Cdim

Vocal notes, phrasing approximate

Routine: Chorus, verse, [vocal], solos, Chorus, verse, chorus.

Mountain Top Blues

(Blue Mama's Suicide Wail)

Bessie's key. Melody just suggestive. Lyrics from book and record.

Bessie Smith;
c. S. Williams, 1924

4/4 Slow boogie

♩ = 80

[Instrumental fill - - - -]

[Instrumental fill - - - -]

1. Feel so sad and sorrowful,/ runnin' over with the blues.///
 Feel so sad and sorrowful, runnin' over with the blues./// /// If
 Someone buys me poison, that's the kind of death I'll choose./// ///

2. Goin' up to the mountain top,/ throw myself down in the sea.///
 Climb up to the mountain,/ throw myself down in the sea./// || Jes'
 Let the shark and fishes make a big fuss over me./// /||

3. Find a big high rock to jump from,/
 stones all thick down on the ground.///
 Big high rock to jump from, stones all thick down on the
 ground./// /|| And
 When you find me, you'll see lots of pieces layin' 'round./// ///

4. Deep hole in the river,/// mama's gonna step right in.///
 Deep hole in the river, mama's gonna step right in./// ///
 I fill the hole with [cannon] 'cause they laugh out loud at me./// ///

5. Got myself a brand new hammock,/
 placed it underneath a tree./// /|| I
 Got a brand new hammock, placed it underneath a tree./// ||| I
 Hope the wind will blow so hard, the tree will fall on me./// ///

My Man O' War

105

4/4 ♩ = 96

A naughty novelty for fem. voc. 1/27/30 LM record key & chords. Variations from sheet music insignificant

Lizzie Miles '30; Lena Wilson '31; c. S. Williams, Razaf, 1930

Verse *Ad lib*

Am A7 Dm E7 Am F7 E7

Am A7 Dm E7 Am

B7 E7 A7 Dm F7 E7 *Rhythm*

Chorus ♩ = 96

Am Dm E7 Am Dm E7

Am Dm F7 Am F7 E7 Am E7

Am Dm E7 Am Dm E7

Am Dm F7 Am F7 E7 Am

A7 Gdim A7 Dm A7 Dm

G7 A^bdim G7 Am Dm E7

Am Dm E7 Am Dm E7

Am F7 Am F7 E7 Am

Have fun with it--eg. a martial style, drum sound effects.

Mr. Jelly Lord (1)

Records vary, so adapted mainly from piano sheet music, plus records, JRM score.
 Play it like a regular tune. Play along w/ 7/19/27 trio.

NORK '23; Levee Serenaders '28;
 JRM Trio '27; c. Morton, 1923

4/4 ♩ = 138 NORK = 120 LS = 92 Book intro on p. 2

Intro

E^b6 Edim B^b/F G⁷ C⁷ F⁷

B^b F⁷

Verse

B^b - B^b/D D^bdim F⁷/C F+ B^b B^bdim F⁷ F+

B^b7 E^b C⁷ F⁷/C

B^b - B^b/D B^bdim F⁷/C F+ B^b7 E^b

E^b6 B^bdim B^b G⁷ C⁷ F⁷ B^b Edim

Chorus

B^b7/F B^b+ E^b6 B^bdim

Fm⁷ B^b7 A⁷ Fm B^b+ E^b [Break -----] E^b Edim

B^b7/F B^b+ E^b6 E^b E^b7

A^b Adim E^b/B^b G⁷C⁷ Fm⁷ B^b7 E^b (Edim)

Book Intro



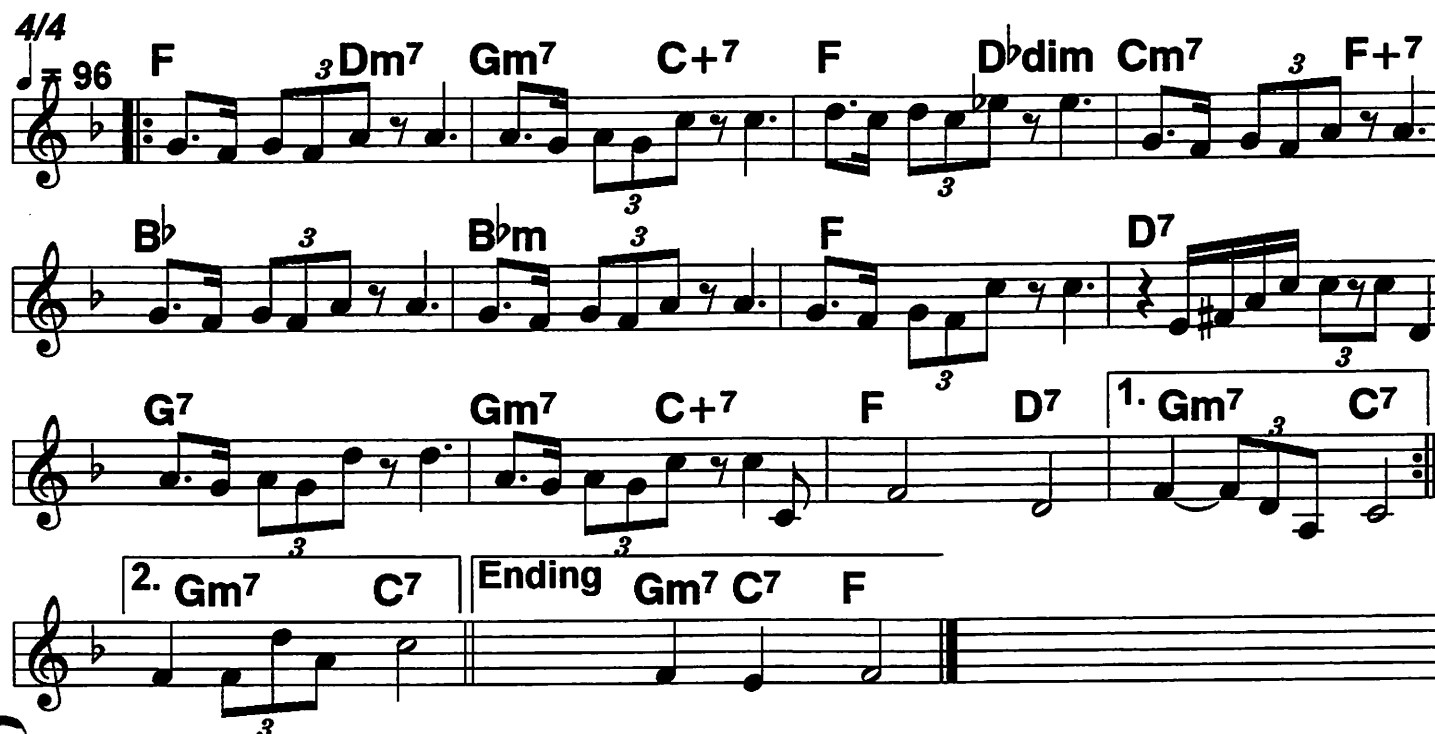
Book ending



Caution Blues (Blues In Thirds)

Bechet Trio record is
"Blues in thirds"

Hines solo '28;
Bechet/Hines '40;
c. Earl Hines, 1928



My Heart (1)

No sheet music found; from the 11/12/25 Hot Five record.

c. Lil Hardin, 1925

4/4 ♩ = 100

Horns Intro

Clar top notes, Cor middle, Tbn bottom

no tbn

The D in bars 2, 4, 18, 20 is commonly played as D7.

Musical notation for the Horns Intro in 4/4 time. It consists of two staves. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef and the same key signature. The notation includes eighth and quarter notes, with some rests. A 'no tbn' (no tuba) instruction is written below the first staff.

Chorus

Musical notation for the Chorus in 4/4 time. It consists of ten staves. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef and the same key signature. The notation includes eighth and quarter notes, with some rests. Chord symbols are written above the staves: Eb, D, Eb, D, Eb, Fm7, Bb7, Bb7, Eb, C7, F7, Bb7, Eb, D, Eb6, D, Eb7, Ab, Abm, Eb, Bbm, C9, F7, Bb7, Eb. A '3' (triple) is written above the eighth staff. A '[comet break]' instruction is written above the ninth staff. The notation ends with a 'To Verse' instruction in a box.

To Verse

My Heart (2)

107

Verse

Musical notation for the Verse section. The key signature has two flats (Bb and Eb). The notation consists of five staves. The first staff begins with a treble clef and a key signature change to two flats. Chords are indicated above the staff: Eb, Ab, Eb, C7, F7, and Bb7. A bracketed instruction "[Tbn break - -]" is placed above the Bb7 chord. The second staff continues the melody with the same chord sequence. The third staff shows a change in the chord sequence to Eb, Ab, Eb, C7, F7, and Bb7. The fourth staff continues with the same sequence. The fifth staff concludes the verse with the same chord sequence.

Out chorus

Musical notation for the Out chorus section. The key signature remains two flats. The notation consists of ten staves. The first staff begins with a treble clef and a key signature change to two flats. Chords are indicated above the staff: Eb, D, Eb, and D. The second staff continues the melody with the same chord sequence. The third staff shows a change in the chord sequence to Eb, Fm7, and Bb7. The fourth staff continues with the same sequence. The fifth staff shows a change in the chord sequence to Bb7, Eb3, and C7. A bracketed instruction "[tbn break - - - - -]" is placed above the Bb7 chord. The sixth staff continues the melody with the same chord sequence. The seventh staff shows a change in the chord sequence to Eb, D (Ddim), and Eb6. A bracketed instruction "[Cor net break - - - - -]" is placed above the Eb6 chord. The eighth staff continues the melody with the same chord sequence. The ninth staff shows a change in the chord sequence to Eb7, Ab, and Eb6. A bracketed instruction "[Cor net break - - - - -]" is placed above the Eb6 chord. The tenth staff continues the melody with the same chord sequence. The eleventh staff shows a change in the chord sequence to F7, Bb7, and Eb6. A bracketed instruction "[Cor net break - - - - -]" is placed above the Eb6 chord. The twelfth staff continues the melody with the same chord sequence. The thirteenth staff shows a change in the chord sequence to Eb, Bb7, and Eb7. A bracketed instruction "[Cor net break - - - - -]" is placed above the Eb7 chord. The fourteenth staff concludes the out chorus with the same chord sequence.

My Pretty Girl (1)

Goldkette's hot record of 2/1/27 is famous for Bix, but its tempo & riff choruses make it a good showpiece for smaller bands. Mostly take 1, but take 2 clarinet solo seemed better.

c. Fulcher, 1926

2-beat ♩ = 250

Intro

Intro

Dm Fm

C Fm Dm G7 C Fm Dm G7 C

Verse

Verse

C

C G7

C Dm7 Cdim C

D7 G7 D7 Gdim G7

C7 3

D7 G7 Dm7 G7 Tbn gliss

Chorus

A7 Tbn lead as written, clar. over it

Chorus

D7

G7 Am

D7 G7 Tbn gliss

My Pretty Girl (2)

108

A7

D7

Dm Fm C A7

D7 G7 C [Break - - - - -]

Chorus: Clar. obligato over Tbn (From take 2) Turn the page for Riff chorus

A7

D7

G7 Am

D7 G7

A7

D7

Dm Fm C A7

D7 G7 C [Break - - - - -]

To Next Page

My Pretty Gal (3)**Riff chorus**

A7
 D7
 G7
 Am
 D7
 G7
 A7
 D7
 Dm
 Fm
 C
 A7
 D7
 C [Break]

Solos

On the record, this is a trade 8s between violin and band.

A7
 D7
 G7
 Am
 D7
 G7
 A7
 D7
 Dm
 Fm
 C
 A7
 D7
 G7
 C

My Pretty Gal (4)

108

Out Chorus

The musical score is written for a saxophone solo and a band. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of eight staves.

- Staff 1:** Saxophone solo, treble clef. Chord: A7.
- Staff 2:** Saxophone solo, treble clef. Chord: D7.
- Staff 3:** Saxophone solo, treble clef. Chords: G7, Am, D7, G7 [Break -----].
- Staff 4:** Band part, treble clef. Chord: A7.
- Staff 5:** Band part, treble clef. Chord: D7.
- Staff 6:** Band part, treble clef. Chords: Dm7, Fm, C, A7.
- Staff 7:** Band part, treble clef. Chords: D7, G7, C [Horns only -----].
- Staff 8:** Band part, treble clef. Chords: D7 [Horns only -----], E7 [Horns only -----].
- Staff 9:** Band part, bass clef. Chords: G+, C, F, C.

My Monday Date

Most commonly played as a regular jam tune, w/ no reference to 6/27/28 LA rec, which is in C. Chords from rec. Hines 12/8/28 solo rec has a verse; music not found. New lyrics were written in 1954, so perhaps there's a sheet.

Armstrong, '28;
c. Earl Hines, 1928

4/4
♩ = 218 LA record: ♩ = 238

(Now) Don't// for- get// our Monday date/ // You promised
Me/// // Last/ Tues-/day./ /// And
When// the clock// strikes half past eight,/ //I'll be there
Waiting// / With a kiss and a sigh./// //I'm gonna

Hold you so fast //when we dance cheek to cheek; /store up e-
Nough love to last /us/ the rest of the week. ///So

Don't// for- get// our Monday date/ //baby I
Promise// // neither will I./// ///

Need A Little Sugar In My Bowl

110

From 11/20/31 record

Bessie Smith;
c. C. Williams, 1931

4/4 ♩ = 74

Verse

Chord progression for Verse:

F Fdim C7 D^b7 C7 F B^b7

A7 Dm7 Ddim G7 C7

A7 Dm7 Ddim G7 C7

Chorus

Chord progression for Chorus:

F E7 E^b7 D7 G7

C7 F C+

F E7 E^b7 D7 G7

B^b Fdim F E^b7 D7 G7 C7 3

F E^b7 D7 4 G7 C7 F C+

Many of the naughty novelties in this book come from ca. 1930-31, were composed by leading black pop tune writers. Don't know whether they were all published individually, but a bunch of them were published in 6-7 folios of ten tunes each.

New Orleans Shuffle (1)

Often played in Bb

Halfway House Orch.;
c. Bill Whitmore, 1925

4/4 2-beat ♩ = 224

Intro

Am



Am



Verse

Am

E7

Am

E7



Am

E7

Am



Dm

Am



B7

E7



Am

E7

Am

E7



Am

E7

Am

E7



Dm

Am



B7

E7

D7

G7



New Orleans Shuffle (2)

111

Chorus

Chorus

C D7

G7 C (C7 B7 B \flat 7)

A7 D7

D7 G7

C D7

G7 E7

A7 D7

Fm G7 C

Don't get this confused with the Drifters' "Fools fall in love", no no no!

New Orleans Stomp (1)

(New Orleans Cut-Out)

Based on the copyright deposit sheet (orig. in G), which the record follows closely, with the usual jazz variations and stylistic

King Oliver '23; c. Louis Armstrong, 1923

4/4 ♩ = 194

A

F Dm

C7 F Fdim Gm C7

F Dm Fdim

F C7 F 1. 2. F

B

C7 F D7

G7 C7 F C7

C7 F F7

B♭ F D7

G7 C7 1. F

2. F

New Orleans Stomp (2)

112

Trombone

Fdim **F** **Fdim**

C7 **F** **Fdim** **C7 [Break - - - - -]**

Band **Fdim** **F** **Fdim**

C7 **1. F Fdim C7 F**

2. F Fdim C7 F . C7

On Oliver's out chorus, everyone just plays more notes, & louder.

D **F** **Dm** **Cdim**

Breaks optional

C9 **F** **Fdim** **Gm** **C7**

F **Dm** **Fdim**

1. F

Ending **F**

Routine: A A, B B, C C, (Solos on C or D), D D ending

113

No One Else But You

Armstrong '28;
c. Don Redman, 1928

4/4 ♩ = 192

Chorus

Musical score for the Chorus of "No One Else But You". The key signature is B-flat major (three flats). The time signature is 4/4. The tempo is marked as 192 beats per minute. The score consists of eight staves of music. The melody is written in the treble clef. The harmony is indicated by chord symbols above the staff. The chords are: E♭, C7, F7, B♭7, E♭, D7, Gm, D7, Gm, D7, Fm7, B♭7, E♭, C7, F7, B♭7, E♭, E♭7, A♭, Adim, E♭, C7, F7, B♭7, E♭.

Verse

Musical score for the Verse of "No One Else But You". The key signature is B-flat major (three flats). The time signature is 4/4. The score consists of four staves of music. The melody is written in the treble clef. The harmony is indicated by chord symbols above the staff. The chords are: E♭, Fm, B♭7, E♭, G7, Cm, E♭m, B♭, D7, Gm, D7, Gm, B♭7.

Nobody Knows the Way I feel This Mornin'

114

Alberta Hunter '24,
Clara Smith '24;
c. Tom Delaney, 1924

4/4 ♩ = 88

Chorus

Musical notation for the Chorus, 4/4 time, 88 bpm. The melody is written on a single staff. Chords are indicated above the notes: C, F, G7, C, C7, F, F7, C, C7, F, (F7), C, (A), E7, G7, C, C7, F, G7dim, C, G7, 1. C, G7.

Ending

Musical notation for the Ending, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: C, G7, C.

Verse

Musical notation for the Verse, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: C, C7, F, G7, C, G7, C, Cm, G, Am7, Am7(b5), D7, G7.

Several records. Sheet music not found, so used unverified book source.
Hunter sings it in Ab, basically verifies the chorus melody; no verse.
Bechet's 6/4/40 record plays it as a straight 12-bar blues

Oh Baby (Bix) (1)

2-beat ♩ = 244

Book chorus, verse from 5/6/24 record.

Wolverines '24;
c. Donaldson, 1924

Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines with rests and ties.

Chords indicated above the staff:

- Measure 1: Eb
- Measure 2: D7
- Measure 3: Bb7
- Measure 4: C7
- Measure 5: F7
- Measure 6: Bb7
- Measure 7: Eb
- Measure 8: D7
- Measure 9: Bb7
- Measure 10: C7
- Measure 11: Eb
- Measure 12: F7
- Measure 13: Bb7
- Measure 14: D7
- Measure 15: G7
- Measure 16: C7

Bix Intro

Musical notation for the Bix Intro, consisting of 4 measures across 2 staves. The key signature has two flats (Bb and Eb).

Chords indicated above the staff:

- Measure 1: Eb
- Measure 2: D7
- Measure 3: Bb7
- Measure 4: Eb

Verse

Musical notation for the Verse, consisting of 16 measures across 8 staves. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines with rests and ties.

Chords indicated above the staff:

- Measure 1: Eb
- Measure 2: Bbdim
- Measure 3: Bb7
- Measure 4: Eb
- Measure 5: Eb
- Measure 6: B7
- Measure 7: Fm
- Measure 8: Bbdim
- Measure 9: Bb7
- Measure 10: Eb
- Measure 11: Bbdim
- Measure 12: Bb7
- Measure 13: Eb
- Measure 14: Gbdim
- Measure 15: G7
- Measure 16: Fdim

Chords indicated below the staff:

- Measure 15: F7
- Measure 16: Fm7

Oh Baby (Bix) (2)

115

Record: Intro, Verse, this chorus. Banjo modulates into F for sax solo, which plays book melody. Bix leads Verse in Eb almost exactly like 1st X, clar. 16, out 16.

Bix's 1st chorus

Musical notation for Bix's 1st chorus, featuring ten staves of music. The notation includes various chords and a break section. The chords are: Eb, D7, Bb7, C7, F9, Bb7, Eb, D7, Bb7, Eb, F7, Bb7, Eb, D7, G7, C7, Ab, F7, Bb7, Eb, D7, Bb9, C7, F7, Bb7, Eb. The notation includes a break section marked [Break].

Last 16 of out chorus

Bridge

Musical notation for the bridge, featuring four staves of music. The notation includes various chords: Eb, D7, G7, C7, Ab, Bb7, Eb, D7, Bb7, C7, F7, Bb7, Eb, F7, Bb7, Eb, Bb7, Eb. The notation includes a double bar line at the end.

Oh Daddy Blues

Note at bottom

4/4 *Plaintively* ♩ = 96

Ethel Waters '21;
Bessie Smith '23;
c. W. Russell, 1921

Chorus

The Chorus consists of eight measures of music in 4/4 time, written in B-flat major (two flats). The melody is written on a single staff. The chords are indicated above the staff: C7, D7, F7, D7, F7, D7, G7, C7, F, F7, D7, G7, C7, Cdim, C7, C7, Bb7, A7, Bb, Fdim, F, D7, G7, C7, F.

Verse

The Verse consists of nine measures of music in 4/4 time, written in B-flat major (two flats). The melody is written on a single staff. The chords are indicated above the staff: F, G7, C7, F, G7, C7, F, F7, Fdim, Bbm, F, D7, G7, C7, C7, A7, Dm, Dm7, G7, C7.

Book version. Strong melody good as instrumental. 4/11/23 Bessie Smith record in C.
8/11/23 Eva Taylor w/Clarence Williams record. features ET-CW duet; in Eb

Olga

117

4/4 2-beat ♩ = 144

From the 5/22/30 Oliver record, take 1

c. Oliver, Nelson, 1930

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The chords are: C, E7, A9, A7, D7, G7, Am, F, Dm, C, E7, A9, A7, D7, G7, C, F, C, F, Fm, C, A7, D7, G7, C, E7, A9, A7, D7, G7, C, F, C. The melody features a mix of eighth and sixteenth notes, with some measures containing rests.

Verse

The Verse section consists of four staves of music in 4/4 time. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The chords are: D7, G7, C6, A7, D7, G7, C6, (Cdim Dm7), G9, D7, G7, C, A7, D7, G7. The melody features a mix of eighth and sixteenth notes, with some measures containing rests.

Another nice belly rubber, especially effective played as liting 2-beat.

Oriental Man (1)

2-beat ♩ = 254

Adapted from Footwarmers 12/3/27 record

Johnny Dodds, 1927

Intro

Fdim F A⁷ D⁷

G⁷ C⁷ F Fdim F C⁷

Chorus

F C⁷ F

A⁷ Dm A⁷ Dm

G⁷ C⁷ [Break]

F C⁷ C⁷ (B^b7) A⁷

Fdim F A⁷ D⁷

G⁷ C⁷ F (C⁷)

Routine: Intro, C, V (bars 9-14, all but lead horn play only 1st & 3rd beats), solos on C, V (w/ 1 & 3 beats), C C

Oriental Man (2)

118

Verse

The musical score for the Verse of 'Oriental Man (2)' consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in eighth and quarter notes. Above the staff, the chord 'Dm' is indicated at the start, and 'A7' is indicated at the end. The second staff continues the melody, with chords 'Gm', 'Dm', 'Bb7', and 'A7' written above it. The third staff features a series of chords: 'Dm', 'A7', 'Dm', 'A7', 'Dm', 'Dm', 'Edim', and 'F'. The fourth staff continues with 'G7', 'G7', 'C7', and 'C7' chords, ending with a double bar line.

Jackass Blues 4/4 ♩ = 112

Bechet '35, Oliver '26, C.Williams
'26; c. Kassel, Stitzel, 1926

Chorus

The musical score for the Chorus of 'Jackass Blues' consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in eighth and quarter notes. Above the staff, the chord 'F' is indicated at the start, and 'F7' is indicated at the end. The second staff continues the melody, with chords 'Bb', 'Bb7', and 'F' written above it. The third staff features 'C7', 'F', and 'C7' chords. The score ends with a double bar line.

Verse

The musical score for the Verse of 'Jackass Blues' consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in eighth and quarter notes. Above the staff, the chord 'F' is indicated at the start, and 'C7' and 'F' are indicated later. The second staff continues the melody, with chords 'Bb7', 'C7', and 'F' written above it. The third staff features 'C7' and 'F' chords, ending with a double bar line.

Oriental Strut (1)Armstrong Hot 5, '26;
c. John St. Cyr, 1926

4/4 ♩ = 190

Intro Dm B \flat 7 A7 Dm B \flat 7 A7

Banjo vamp Dm **Cornet**

A Dm Gm Dm Gm

Dm A7 (B \flat 7 - A7 -) Dm [Banjo Vamp -----] **Cornet**

Dm Gm Dm Gm

Dm Gm A7(Gdim A \flat dim Adim) C7

B D7 G7 Fdim

Gm - C7 - F F7

B \flat B \flat m F D7

G7 C7 Cdim C7 C+

C **Tromb** **Solos** F D \flat 7 4 F D9 D7 8

Gm Dm A7 Dm 12 A B7 E7 A C7 C+

Clar. F D \flat 7 4 F Cm D7 8

Oriental Strut (2)

119

C: 2nd 16 bars melody constructed for continuity when playing string of solos.

The musical score is written for a single melodic line in G minor, 4/4 time. It consists of 16 measures. The first measure is a whole note G4. The second measure is a half note A4. The third measure is a half note Bb4. The fourth measure is a half note C5. The fifth measure is a half note D5. The sixth measure is a half note E5. The seventh measure is a half note F5. The eighth measure is a half note G5. The ninth measure is a half note A5. The tenth measure is a half note Bb5. The eleventh measure is a half note C6. The twelfth measure is a half note D6. The thirteenth measure is a half note E6. The fourteenth measure is a half note F6. The fifteenth measure is a half note G6. The sixteenth measure is a half note A6. The score includes various musical notations such as slurs, ties, and dynamic markings. Chord symbols are placed above the notes: Gm, A7, Dm, D9, Gm7, C7, F, D7, G7, C7, F, Cdim, C7, F7, Fdim, Bbm, F, D, F, D7, D7, D7, Gm, Gm, Gm, A7, A7, Dm, A, E7, A, C7, F, D7, D7, F, Cm, D7, D7, Gm, A7, Dm, D9, Gm7, C7, F, Cdim, C7, and To C. A 'Banjo break' is indicated between measures 8 and 9. An 'Ending' section is marked with a double bar line and a repeat sign. A 'Cornet stop chorus' is marked with a double bar line and a repeat sign. A 'Band in' section is marked with a double bar line and a repeat sign. The score ends with a 'To C' section.

Chord Progression:

Gm A7 Dm D9 **4** Gm7

[Banjo break - - - - -]

1. F D7 G7 ₃ C7 **To D** **2.** F Cdim C7

Ending F7 Banjo Fdim Banjo Bbm Banjo F

Cornet stop chorus

D F F D7 D7 D7 Gm Gm Gm A7 A7 Dm A E7 A C7 F D7 D7 F Cm D7 D7 Gm A7 Dm D9 Gm7 C7 F Cdim C7 **To C**

Routine: Intro, Bjo vamp, A, B, C tbn 16 as written, clar solo 16, (other solos 16 or 32), D Cornet stop chorus, C Band 1 or 2 X with Ending.

Original Jelly Roll Blues (1)

4/4 ♩ = 154

Red Hot Peppers '26
c. J.R. Morton, 1915

Intro G \flat F7

A B \flat [Guitar solo - 3 - - - - -] B \flat dim B \flat [Cornet break -] [Trombone break -]
E \flat 3 B \flat F7 C7 F7 B \flat F7 B \flat [Clar break trill]

B B \flat [Clar break trill ..] D7 [Clar break trill] Gm D7 Gm B \flat 7
E \flat [Clarinet - - - - -] B \flat [Clarinet break - - - - -]
F7 C7 F7 B \flat F7 3 B \flat F7

C B \flat [Piano beak - - - - -] B \flat [Piano beak - - - - -] B \flat [Piano beak - - - - -] B \flat [Piano break - - - - -]
E \flat B \flat F7 C7 F7 B \flat F7 B \flat

Dogfight Clarinet trill
B \flat 7 B \flat dim B \flat 7 B \flat dim B \flat 7
Tbn Cor Tbn Cor Tbn Cor

Original Jelly Roll Blues (2)

120

Drums play "Latin tinge"

D **E^b** **G⁷** **E^b7**

A^b **Adim** **E^b** **B^bdim**

B^b7 **F⁷** **B^b7** **E^b** **B^b7**

Solos
1- 2 X

Top rhythm 1st X, bottom 2d X
piano = ones

E **E^b** **G⁷** **E^b** **E^b7**

A^b **Adim** **E^b** **Band**

B^b7 **F⁷** **B^b7** **E^b** **B^b7**

Cornet
solo

F **E^b** **G⁷** **E^b** **E^b9**

A^b **Adim** **E^b** **Band** **B^b7**

B^b9 **F⁷** **B^b7** **E^b**

Record has piano (E) after F

Out

G **E^b** **G⁷** **E^b** **E^b7**

A^b **Adim** **E^b** **B^b9**

B^b9 **F⁷** **B^b7** **E^b** **B^b7** **E^b**

Ory's Creole Trombone (1)

4/4 ♩ = 206

The 9/2/27 record minus LA's 2nd B, D choruses.
Despite the title, it's really an Armstrong feature.

Armstrong Hot 5, '27

A **Tbn**

[Band -----] F C7 F Tbn

[Band -----] F Tbn

[Band -----] G7 C7 Tbn

[Band -----] F Tbn

[Band -----] F C7 F

B **2nd X, Cornet 8va**

G7 C7 F

C7 F

G7 C7 F Fdim Tbn

Band F C7 1. F

Routine: A B B C D E, solos on D, D F G H

Alternate): A B B C D E, solos on D, (E), D melody, jam 1-2 X

Ory's Creole Trombone (2)

121

2. F [Cornet break -----]

F [Cornet break -----]

F [Cornet break (legato)-----]

F [Break -----]

Solos

B \flat

G 7

C 7

F 7

B \flat

G 7

C 7

Fdim

F 7

B \flat

G 7

C 7

F 7

1. B \flat

To E

Interlude

To E; D nX, or D F G H

D 7

[Trombone break -----]

C 7

[Trombone break -----]

Gliss

[Cornet ---]

To D, ending 2. on p. 3

Ory's Creole Trombone (3)

D ending 2.

F

Cornet-Clar 2s (no rhythm)

Cornet

Cornet.

Cornet

To D 2 X (or G H)

2 beats only

3 bars only in this line

Cornet solo

[Break -----]

Lip.

H Out

Paducah

122

4/4 ♩ = 126

From Ellington 3/1/29 Brunswick record

c. Ellington, 1929

Intro / End

E^b

B⁷

F⁷

B^b7

Intro

F⁷

B^b7

End

B⁷

F⁷

B^b

Tpt solo

Piano

Clar trio

Band Interlude

Solos

Band

Adim

End=Intro

Ostrich Walk (Bix) (1)

4/4 2-beat ♩ = 210

Trumpbauer record w/Bix. Orig. ver. by ODJB is still standard, doesn't have section B.

Bix-Tram, 1927;
c. ODJB, 1917

Intro E♭ B Fm7 B♭7

(E♭6 B♭7 A♭6 Gm7 F7 B♭9)

A E♭ F7 B♭7 E♭

E♭ F7 B♭7 3 3

E♭ E♭9 A♭ [Break ----] A♭m [Break -----]

E♭ Gm7 C7 F7 B♭7 1. E♭ **To B** 2. E♭

B E♭ A♭ Fm7 B♭7 E♭ **To Dogfight**

E♭6 C7/E Fm B♭+9 E♭6

E♭ Cdim Fm7 B♭7 E♭

E♭dim [Break -----] E♭ B♭7 E♭ **Back to A**

Ending E♭ **Cornet Tag**

Horns, no rhythm

clar
sax
cornet

Ostrich Walk (Bix) (2)

123

Dogfight $E\flat 7$ *Small notes by tbn on rec. 8va optional*

C Reeds $A\flat$ $A\flat \dim$ $E\flat 7$ $A\flat$

$A\flat$ $B\flat m 7$ $E\flat 7$ $A\flat$

$A\flat$ $B\flat 7$ $E\flat 7$ $A\flat$

$A\flat \dim$ $A\flat$ $E\flat 7$ $A\flat$ *Cor. Pick up*

D Cornet solo $A\flat$ $D\flat$ $E\flat 7$ $A\flat$ $A\flat$

$A\flat$ $A\flat \dim$ $B\flat m 7$ $E\flat 7$ $A\flat$

$A\flat$ $A\flat \dim$ $E\flat 7$ $A\flat$

[Break] *cymb* $A\flat$ $E\flat 7$ $A\flat$

Routine: Intro A B A, Interlude, C, Cornet & other solos on D, A B w/ending.

Intro bars 5-6: the record has some strange notes; we used Jimmy McPartland's solution in his "Shades of Bix" album. Decide who does what, do it again in bars 7-8. Don't feel you have to play all the harmony notes--just play couple that work for you.

Pearls, The (1)Red Hot Peppers '27;
c. Jelly Roll Morton, 1923

4/4 ♩ = 148

Intro G E^b7 D⁷ >

Cornet w/ offbeats

A G G E^b7 E^b7 G G E^b7 E^b7 E⁷ E⁷ Am Am A⁷ A⁷ D⁷ [Clar break 8vb - -]

G G E^b7 E^b7 G G E^b7 E^b7 E⁷ E⁷ Am Am G G D⁷ G

B Band G⁷ G⁹ C⁷ C⁹

G Ddim D A⁷ D⁷

G⁷ G⁹ C⁷ C⁹

Gdim [Cornet break - - - - -] D⁷ G Ddim D⁹ D⁷

Sax solo G E^b7 G E^b7 E⁷ Am A⁷ D⁷

G E^b7 G E^b7 E⁷ Am G D⁷ G

Routine: Intro, A, B, A reed solo, dogfight, C duet, solos on C, C w/tag

Pearls, The (2)

124

On the record, C is played 2 X, 1st by reeds. 2nd is the out chorus;
Cornet plays the book melody so straight that book is used here.

Dogfight

Solos

The musical score for "Dogfight" is written for a cornet solo. It consists of 11 staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. The chords are indicated by letters above the staff, and the notes are written on a treble clef. The score is divided into sections by brackets and labels.

Staff 1: G7, Gdim, G7

Staff 2: C [Tuba 8vb -----] Cornet, Cmaj7, C

Staff 3: C6, Cmaj7, Cdim, G7

Staff 4: G7, C, Cdim

Staff 5: G7, E7, A9, D13, Em, B7, Em, G7, C7, B7, E7, G7

Staff 6: C [Tuba 8vb -----] Cornet, Cmaj7

Staff 7: C9, F, A7, Dm

Staff 8: [Break -----], [Break -----], F, Fm, Fm, C, A7, A7, A7

Staff 9: Dm, D9, G13, C, Cdim, G7

Staff 10: Tag, C [Tuba -----], Clar trill, G7, C9

Perdido Street Blues (1)

Johnny Dodds; c. Lil
Armstrong, 1926

4/4 ♩ = 136

Stops = Notes with stems up.

Intro **Dm** [Clarinet (slur notes) -----] **Dm** **A7** [Clarinet (Slur notes) -----] **A7**

A7 [Clarinet -----] **A7** **Dm** **Rhythm vamp** **Dm**

3 **Dm** [Cor. p'up] In line 1, clar hard slurs up from C to D.

A **Cornet** **Dm** **A7**

Dm **Dm** **Dm** **A7** **Dm** **3** **C7** **Clar 2**

B **Band Riff** **F** **Under clar solo** **F7**

B **Clarinet solo** **Over riff** **F** **F7** **3**

G7 **C7** **F** **12 more bars**

Perdido Street Blues (2)

125

Pno solo

C F G7 C7 F F7 Bb7 F C7 F

C7 D7 G7 C7 F C7 F C7

Bjo solo

D F7 Bb F F7 Bb7 F

C7 D7 G7 C7 F C7

Tbn solo

E F Bb7 F F7 Bb7 Bbm F

C7 G7 C7 F C7 Cor

F F C7 F F7 Bb7 Bbm F

C7 D7 G7 C7 F C7 F Clar

Band Riff

Tag F

Clarinet over Riff

Tag

Routine: A B (clar. solo over band riffs), solos on C, D 1 or 2 X, clarinet Tag over riffs.

Papa Dip

From the 7/13/26 New Orleans Wanderers record.
Sometimes played in Eb.

Johnny Dodds; c. Lil
Armstrong, 1926

4/4 ♩ = 220

Chorus



Chorus musical notation (6 staves) showing chords: F, C7, F, C7, F, Am, E7, Am, C7, F, C7, F7, B \flat , B \flat , B \flat m, B \flat m, F, F, G7, C7, F, D7, G7, C7, F, (C7).

Verse



Verse musical notation (4 staves) showing chords: F, C7, F, C7, F, Am, E7, Am, E7, G7, C7, F, C7, F, C7, F, Am, E7, Am, E7, G7, C7.

Routine: Chorus, Verse, solos on Chorus, Verse, Chorus n X

127

**Bechet hit '52 in France;
Chris Barber JB hit,
1959; c. Bechet, 1952**

2-beat
♩ = 96

1959; c. Bechet, 1952

96

D7 Gm

A7 D7 Cm D7 Cm

D7 Bb

Cm Gm

D7 Gm

A7 D7 Cm

D7 Gm

A7 D+ D7 Gm Cm Gm

G7 Cm

F7 Bb Cm

D7 Gm

A7 D+ D7 Gm Cm Gm

Ending D+ D7 Gm Gm6

Pickin' On Your Baby

1/8/25 record in C, for vocal

Clarence Williams Blue
Five w/ Eva Taylor;
c. Williams, 1923

4/4 2-beat ♩ = 106

Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature has one flat (Bb). The tempo is 106 beats per minute. The notation includes various chords and melodic lines. The chords are: F, Cdim, C7, C7, C7, C+, F, Cdim, C7, Cdim, C7, Am, F, G7, C7, F, Cdim, C7, C7, A7, D7, Gm, Bbm, Gdim, F, F7, D7, C7, F.

Verse

Musical notation for the Verse, consisting of 16 measures across 8 staves. The key signature has one flat (Bb). The notation includes various chords and melodic lines. The chords are: F, Fm, C7, F, Fm, C7, F7, E7, Eb7, D7, G7, C7, F, Fm, C7, F, Fm, C7, F7, E7, Eb7, D7, G7, C7.

Ponchartrain Blues

From the 3/20/30 Red Hot Peppers record

129

Hard, square 4/4, no swing. ♩ = 96

c. Jelly Roll Morton, 1930

A

B \flat 7 4 E \flat 7 Edim B \flat 7 D7

G7 8 C7 F7 3

B \flat (B \flat 7) (B \flat dim E \flat m6) 1. B \flat F7 2. B \flat Last X to B

B Out chorus

B \flat 7 B \flat 7 E \flat 7 B \flat 7 F7 B \flat 7

Play A, solos on A 2 X each, B 1-2 X out

I feel this as a strong, hard driving rhythm piece. Going out, play melody 2X, 1 medium loud, 2 very loud. Rhythm straight 4/4 all the way, 1 with some ring, 2 choked; drums 1 maybe press roll or rider, with "bump bump" on the rests; 2 hard 4/4 with choked cynbal on rests. No stinger.

Potato Head Blues (1)

4/4 ♩ = 185

Routine: Chor, Verse, solos on Chor, bjo, cornet, Ending

Armstrong Hot 5;
c. 1927

Chorus

Musical notation for the Chorus of 'Potato Head Blues'. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, Gm7, C7, F, F7, Bb6, Gm7, D7, G7, C7, F, Fdim, Gm7, C7, F7, Bb6, Fdim, F (with a triplet), D+, G7, C7, F, and a [Break] section indicated by a dotted line.

Verse

Cornet solo

Musical notation for the Verse of 'Potato Head Blues'. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, F, Gm7, D7, Gm7, G7, C7, F, Fdim, F, Bb6, G7, C, Dm, G7, C7.

Banjo

Musical notation for the Banjo solo of 'Potato Head Blues'. The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Bb, Bbm, F, G7, C7, F, D7, C7, F, and a Solo pickups section indicated by a dotted line.

Potato Head Blues (2)

130

Cornet solo—Stops: 1st beat each 2 bars

The musical score for the Cornet solo in 'Potato Head Blues (2)' is written in 12/8 time. It consists of 16 staves of music. The first 14 staves are the main solo, and the last two are the ending. The key signature has one flat (Bb). The tempo is 130. The score includes various chords and melodic lines. The first 14 staves are the main solo, and the last two are the ending. The chords are: F, Gm7, F7, Bb, Gm7, D7, G7, C7, F, Gm7, F7, Bb, Bb, F, Gm7, F. The ending consists of two staves of music. The chords in the ending are: F, Fdim, Gm7, C7, Bb, Bbm, F, D+, G7, C7, F, C+ F. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also 'Break' instructions above certain measures.

Chords and Breaks:

- Staff 1: F [Break] Gm7 [Break]
- Staff 2: F7 [Break] Bb [Break]
- Staff 3: Gm7 [Break] D7 [Break]
- Staff 4: G7 [Break] C7 [Break]
- Staff 5: F [Break] Gm7 [Break]
- Staff 6: F7 [Break] Bb [Break]
- Staff 7: Bb [Break] F [Break]
- Staff 8: Gm7 [Break] F [Break]

Ending:

- Staff 15: F Fdim Gm7 C7
- Staff 16: Bb Bbm F D+ G7 C7 F C+ F

Prince Of Wails (1)

Bix w/ Wolverines '24;
c. Schoebel, 1924

2-beat ♩ = 148

Intro A^b7

A^bdim G^b7 G^bdim

C G⁷ C 1. Gdim G⁷ C⁷

A C

F C

G⁷ C G+ G⁷

C G⁷ C C⁷

F⁷ C F⁷

G⁷ C Gdim G⁷

B C G+ C G+

C C⁷

E⁷ Am

C Gdim G⁷

Prince Of Wails (2)

131

The main musical score consists of 12 staves of music. The first staff begins with a 'C' time signature. The music is written in treble clef with a key signature of one flat (B-flat). The notes are primarily half notes and quarter notes, often beamed together in groups of four. Chord symbols are placed above the staves: G7, A7, A♭7, C, and Gdim. The score is divided into three systems of four staves each.

Wolverine's Intro

The 'Wolverine's Intro' section consists of two staves. The first staff has a key signature change to two flats (B-flat and E-flat) and includes a repeat sign. The notes are eighth and sixteenth notes. Chord symbols above the staff are 'No chord', A♭dim, 'No chord', and Adim. The second staff has a key signature change back to one flat (B-flat) and includes a repeat sign. Chord symbols below the staff are C, G7, C, G7, and C.

Routine: Intro 1 or 2 X; A A B B, (Intro) C C (intro) out. No standard routine after A B, so do what you want. Maybe a solo on A, several on B, several on C, jam C C out.

Orig. F, records in C. B strain is in Schoebel's stock chart, not sheet music—the B notes are from Wolverines rec., except line 3; other records use B for solos or as ending.

Proud Of A Baby Like You

2-beat ♩ = 184

Book ver. Goldkette record has Verse Ab, Vocal Eb, Chorus Ab.
Play it as a regular pop tune.Bix w/Goldette '27;
Chris Schoenberg, 1926

Chorus

Musical score for the Chorus of "Proud Of A Baby Like You". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed in pairs. Chord symbols are placed above the staff at various intervals. The Chorus consists of 16 measures.

Chord progression for Chorus:

- Measure 1: G
- Measure 2: G7
- Measure 3: C
- Measure 4: Cm
- Measure 5: G
- Measure 6: B7
- Measure 7: Em A7
- Measure 8: D7
- Measure 9: G
- Measure 10: Cm
- Measure 11: G
- Measure 12: D7
- Measure 13: G
- Measure 14: B7
- Measure 15: Em A7
- Measure 16: D7

Verse

Musical score for the Verse of "Proud Of A Baby Like You". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed in pairs. Chord symbols are placed above the staff at various intervals. The Verse consists of 16 measures.

Chord progression for Verse:

- Measure 1: G
- Measure 2: C
- Measure 3: Cm
- Measure 4: G
- Measure 5: C
- Measure 6: Cm
- Measure 7: G
- Measure 8: Ddim
- Measure 9: D7
- Measure 10: Am7
- Measure 11: D7
- Measure 12: Am7
- Measure 13: D7
- Measure 14: G
- Measure 15: Cm
- Measure 16: G

Rampart Street Blues

133

4/4 ♩ = 172 ♩ = 138

'23 record key. '29 ver. is Eb, faster, 2-beat, has vocal

Cotton Pickers '23, 29;
c. J. Russell
Robinson, 1923

Verse

C7 G G+C7 F

C7 G G+C7 F

F7 E7 Eb7 D7 Ab7 G7 Gb7 F7 E7 Am B C Am

C Cdim Am G Cdim Em Dbdim D7 Fm G7 C Cdim C7

Chorus

Eb7 D7 Eb7 D7 G7

D7 C7 D7 C7 F

E Am D7 1. G7 C7 F Bb F Bb F Bb F

2. G7 C7 F C7 F Bb7 F

Patter

Bb Bdim F C7 D7

G7 C7 F F7 Cm7 F7

Bb Bdim F C7 D7

C7 E7 Am Gm D7 Gm C7 F

Routine: V, C 2 X, P, V, Solos on C (or any strains), V C P C out.

Rhythm King (1)

2-beat ♩ = 164

Verse, chorus are book, 9/21/28 record intro and out chorus

Bix and his Gang;
c. Joe Hoover, 1928

Bix Intro (Dm)

Gl
Cor
Tbn

(A7) (Adim) (A7) (Dm) (A+) (Dm)

Verse

Dm C/E Dm/F A7/E Dm C/E Dm/F A7/E

Fm D7 C7 C+ F A7

Dm C/E Dm/F A7/E Dm C/E Dm/F F#dim

C/G D7 G7 C7 Cdim C7

Chorus

F B7 Bdim

C7 C+ F - B7 F

F B7 D7

C7 C+ F - B7 F E7

A7 D7

G7 C7 A7 G7 C7 F

Rhythm King (2)

134

The musical score consists of ten staves. The first two staves are the introduction, with chords F, B \flat 7, Bdim, C7, Gm7, C7, and F. The third staff is labeled 'Bix out chorus'. The remaining staves contain the main melody and accompaniment, with chords F, B \flat 7, C7, F, F, B \flat 7, C7, F, A7, D7, G7, C7, F \flat , B \flat 7, C7, and a section marked '[No chords - Cor, Clar]' and 'Tbn'. The final staff shows parts for Cl, Cor, and Tbn.

F **B \flat 7** **Bdim**

C7 **Gm7** **C7** **F**

Bix out chorus

F **B \flat 7**

C7 **F**

F **B \flat 7**

C7 **F**

A7 **D7**

G7 **C7**

F \flat **B \flat 7**

C7 [No chords - Cor, Clar]

Tbn

Cl
Cor
Tbn

The intro and ending could be used with better tunes...

Riverside Blues

4/4 ♩ = 112

2nd version, 12/24/23

King Oliver '23;
c. Thomas A. Dorsey, 1923

Intro Dm A7 Dm B \flat A C7

A F B \flat F C7 F D \flat 7 C7 F F7 Fdim B \flat m F C7

Whole notes: 1st X clar, 2nd X tbn, last X cor

B F C7 F A7

Band B \flat B \flat m F [Break -----]

F C7 F D \flat 7 C7 F F7 Fdim B \flat m ⊕ F C7

C F D \flat 7 C7 F F7

B \flat F F7 E7 E \flat 7 D7

G7 C7 F F7 Fdim B \flat m F B 1X, end

Ending F C7 F

Routine: Intro, A A, B B, A, C, B, Ending.

To extend tune, solos on A, jam C 2-3 X before final B w/ending

Room Rent Blues

136

4/4 ♩ = 178

On Dodds' (clar) solo, Lil Hardin (pno) varies some chords.

King Oliver, '23;
c. Irving Newton, 1923

Intro $B\flat 7$ $E\flat$ $D7$ Gm Cm $B\flat 7$

Verse *Rhythm 4/4, horns tango* Gm $D7$ $G7$ Cm Gm $B\flat 7$ *Horns 4/4*

Chorus $B\flat 7$ $B\flat dim$ $F7$ $B\flat 7$ $E\flat$ $E\flat 7$ $E\flat dim$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$ $C7$ Fm $F7$ $B\flat 7$ [Break -----] $E\flat$ $E\flat 7$ $E\flat dim$ $B\flat 7$ $E\flat$ $C7$ $F7$ $B\flat 7$ $E\flat$ $E\flat 7$ $E\flat dim$ $B\flat 7$ $E\flat$ $(B\flat 7)$

Routine: Intro, V C, clar, etc. solos C C, Band C C ext. ending

Sage Hen Strut (1)

Adapted from Yerba Buena JB Good Time Jazz record

c. Lu Watters, 1944

Intro F7 G^b7 F7 G^b7 F7 G^b7 F7

A B^bm E^bm B7 E^bm B7 F7 B^bm E^bm F7 G^b7 F7 G^b7 F7 B^bm B7

B A^b7 B7 E^bm A^b7 D^b A^bdim A^b7 D^b B7 A^b7 B7 E^bm A^b7 D^b D^bdim [CLAR. Break]

1. A^b7 D^b B7 2. A^b7 D^b F7

C Piano B^bm E^bm B7 E^bm B7 F7 B^bm E^bm F7 G^b7 F7 G^b7 F7 B^b B7

Routine: Intro, A B B A, Dogfight, C n X w/ extended ending.
Optional Piano (or Banjo) solo is A chords.

Sage Hen Strut (2)

137

Dogfight $B\flat 7$ $B\flat 7$ $B\flat 7$ $B\flat 7$

D Solos $E\flat$ $E\flat \dim$ $E\flat$ $A\flat$

$E\flat$ $B 7$ $B\flat 7$ $E\flat$ $E\flat 7$

$A\flat$ $E\flat$

$F 7$ $B\flat 7$

$E\flat$ $E\flat \dim$ $E\flat$ $A\flat$

$E\flat$ $B 7$ $B\flat 7$ $E\flat$ $E\flat 7$

$A\flat$ $E\flat$

$F 7$ $B\flat 7$ 1. $E\flat$ $B\flat 7$

Ending $E\flat$ $B\flat 7$ $E\flat$

138

San Francisco Bay Blues (1)

2-beat ♩ = 162

c. J. Fuller, 1959

Chorus

The Chorus section consists of eight staves of music in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is written in treble clef. Chord symbols are placed above the staff: Bb, Eb, Bb, Eb, Bb, Eb, Bb, G7, C7, F7, Bb, D7, Eb, Ebm6, Bb, G7, C7, F7, Bb. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' at the end of the first staff.

Verse

The Verse section consists of four staves of music in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is written in treble clef. Chord symbols are placed above the staff: Bb, Bb7, Eb, Bb, Eb, Ebm, Bb, G7, C7, F7. The melody includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Routine (opt.): Chorus, voc. V C, solos on C, voc. Patter, C 1-2 X or voc. out

San Francisco Bay Blues (2)

138

Patter B \flat B \flat 7

E \flat D7

E \flat E \flat m 6 B \flat G7

C7 F7 B \flat

Chorus

(I got the) Blues when my baby left me by the San Francisco Bay./// // She's takin' an Ocean liner and she's gone so far a- way./// // I Didn't mean to treat her so bad, // she's the best gal I ever had. // She Said goodbye, gonna make me cry, | I'm gonna lay down and die.///

Haven't got a nickel, ain't got a lousy dime./// // If she Don't come back, I think I'm gonna lose my mind./// // If she Ever comes back to stay, / there's gonna be another brand new day,/// Walkin' with my baby down by the San Francisco Bay./// ///

Verse

Sittin' down and lookin' through my back pack, // wond'rin' which way to go./// Woman I'm so crazy 'bout, / she don't want me no more./// Think I'll take me a freight train, // because I'm feelin' blue, // | Ride all the way til the end of the line, | | thinkin' only of you.///

Patter

Meanwhile in another city, //, just about to goin- sane./// | Seems like I heard my baby, the way she used to call me. / If she Ever comes back to stay, / there's gonna be another brand new day,/// Walkin' with my baby down by the San Francisco Bay./// ///

Santa Claus Blues

Red Onion Jazz Babies (instr.) 11/26/24 (Eb); Clarence Williams
Blue Five w/Eva Taylor (Bb), 10/8/25 (230), 10/16/25 (82)

C. Kahn, Straight, 1924

4/4 2-beat ♩ = 172

Chorus

Chorus Chords: Eb, Eb dim, Eb, Eb dim, Eb maj7, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb maj7, C7, F7, Bb7, Eb, Eb dim, Eb, Eb dim, Eb, Eb7, Ab, Abm, F9, Eb dim, Bb7, Eb, D7, Eb, D7, Bb, C7, Bb, Bb7, Eb, Eb7, Ab, Abm, Bb7, Eb.

Verse

Verse Chords: Eb, Abm, Eb, Bb7, Eb, Eb, Abm, Eb, F7, Bb7, Eb, Abm, Eb, Eb7, Ab, F7, Bb, G7, C7, F7, Bb7.

Save It Pretty Mama

140

Chords from 12/5/28 Savoy Ballroom Five rec., used on later LA and other recs. The recs don't play it straight, so book melody used. Book verse is a later add-on not on jazz records.

Louis Armstrong '28
c. Don Redman, 1928

♩ = 100 ♩ = 110
1/4 2-beat

Chorus

Musical notation for the Chorus, consisting of four staves. The melody is written in treble clef with a key signature of one sharp (F#). Chords are indicated above the notes. The notation includes various jazz chords such as F, Dm, G7, C7, Gm, C+, Am, A7, Dm, G7, C7, C+, Gm, C7, F7 (F), F7, Bb, Bbm, F, C7, F, C7, and F (C7).

Verse

Musical notation for the Verse, consisting of four staves. The melody continues in the same key signature. Chords include F, Cm, D7, G7, C7, F, C7, F, E7, Am, Fm, C, A7, G7, C, F, Cm, D7, G7, C7, F, C7, F, F9, A7, Dm7, Bbm, F, Fdim, G7, and C7.

[Armstrong's vocal, which doesn't follow the measures]

(Now) Save it pretty mama, day by day, please, honey,
don't give none a- way.///

Let it pile up honey, then if you say,/

I'll be around to spend the day.///

I have an 'ot of lovin' that can't be beat,/

my way of huggin' is a treat.///

I know we/ can agree, so save it pretty mama,/ save it all for me./

Shake It And Break It

Lanin's Southern
Serenaders '21
King Oliver '30; c. 1920

2-beat

Oliver omits C. Lanin makes C essential, uses good stock chart

A $\text{♩} = 182$ **Dm** **B \flat**

A 7 **Dm** **A 7** **Dm**

Dm **B \flat**

A 7 **Dm** **Ddim** **A 7** **A $^+$** **Dm** **D \flat 7**

B Solos **C 7** **F** [Break (Optional) -----]

A 7 **Dm** [Break (Optional) -----]

D **D 7** **Gm** Shout: Shake it! [Break ----] **D \flat 7** Break it! [Break ----] **Fdim**

F [Break ---] **Fdim** **F** [Break ---] **Fdim** **F** **G 9** **C 7** **F**

C **F** [Break -----] **Cdim** [Break -----] **B \flat** **D \flat 7**

G 7 **C 7** **F** **Fdim** **C 7** **Fdim**

F [Break -----] **C 7** **Cdim** **B \flat** **D \flat 7**

G 7 **C 7** **F** **C 7** **F**

Routine: A B B C, A, solos on B, C C out. Mess with it.
Line C 3 pattern can also be used on line C 1.

Shake That Thing

142

4/4 2-beat
♩ = 184

From sheet music. Abe Lyman's 2/1/26 record is great.

C. Williams w/Eva Taylor
c. C. Jackson, 1926

Any tempo works—Ethel Waters did it very slowly. If using the Interlude, key the tempo on the effectiveness of the Charleston beat in kicking the tune. Waters and Williams didn't use it, tho' it's in the sheet music.

1. Down in Georgia, got a dance that's new. There ain't nothin' to it, it's easy to do, called Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /|||
2. Ain't no Charleston, ain't no Pigeon Wing,/ all you gotta do is shake that thing, Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /|||
3. Had a little dog,/ name was Tige, used to sit right by my side and shake that thing,/ Shake...
4. My Uncle Dud,/ sick in bed,/ Doctor says he's almost dead from Shake...
5. Mama, Mama look at Sis,/ out in the back yard doin' the twist, she's Shake...
6. Now the old folks are doin' it, young folks too,/ the old folks learn the young folks what to do, called Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /|||

She's Cryin' For Me (1)

2-beat ♩ = 164

From the 1/23/25 rec; F (minor strain) not in the two 3/26/25 versions.

NORK; c. Santo Pecora, 1925

A

Fm D^b7 C7 Fm D^b7 C7

Fm D^b7 C7 Fm D^b7 C7

B^bm Fm B^bm Fm B^bm Fm D^b7 C7

Fm D^b7 C7 B^b7 E^b7 E7 E^b7

B

A^b E^b7 A^b E^bdim

E^b7 A^b E^b7

C **Cornet** A^b E^bdim

E^b7 1. A^b E^b7

2. E^b7 A^b A B^b

B C [Piano (banjo) break - C7.....]

D **Solos** F F7 B^b F

C7 1. F 2. F7 B^b7 E^b7

She's Cryin' For Me (2)

143

E Band A^b

E^b7 A^b E^bdim

A^b E^b7 A^b **Clarinet** A^bm

F Clarinet A^bm

E^b7 A^bm

A^bm

E^b7 A^bm

G Out 1-2 X A^b E^bdim E^b7 A^b

A^b E^bdim E^b7 \oplus 1. A^b E^b7

Ending A^b A^b7

Routine: As written.

Shreveport Stomp (1)

4/4 ♩ = 222

Adapted from the sheet music; routine, dogfight, ending from record

c. Jelly Roll
Morton, 1925

Transcription of clarinet solo is available separately

Intro

A

B

Chorus

Ending

Chord symbols and musical notation are provided for each section of the piece.

Shreveport Stomp (2)

144

Back to A, then Dogfight

Dogfight *No Chords*

Solos **F7** **B \flat 7** **E \flat** **Adim**

B \flat 7/F **B \flat +7** **E \flat** [Break - - - - -]

F7 **B \flat 7** **E \flat** **Adim**

B \flat 7 **E \flat m** **C7** **B \flat 7** **C \flat 9** **F7** **B \flat 7** **A \flat m** **B \flat 7** [Break - - - - -]

F7 **B \flat 7** **E \flat** **Adim**

B \flat 7/F **B \flat +7** **E \flat** **G7**

C7 **Fm₃** **G7** **Cm₃**

F7 **B \flat 7** **E \flat**

Record ending *Top note Clar, bottom Tpt*

(E \flat)

Routine: Intro, A B A, Dogfight, C, solos on C, C C (ending optional)

4/4 ♩ = 172

[illegible]

Sidewalk Blues (2)

145

Dogfight **Cor** **Tbn** **Solos**

E^b7 (**D** **D^b** **Cm** **B^b7** **A^b** **Gm** **B^b7**) **E^b7** **Fdim** **E^b7**

A^b **C⁷** **Cdim** **F⁷**

B^b9 **E^b7** **E^b+ A^b6** **Adim** **B^bm⁷** **E^b7₃**

A^b **Fm⁷** **E^bdim** **Cm**

G⁷ **A^b7** **G⁷** **Cm** [Break: on record 1st X=sound effects] (**E^b7**)

A^b **C⁷** **Cdim** **F⁷**

B^b9 **E^b7** **Fm** **A^b+ A^b7** **Last X to ⊕**

Band each X **D^b** **D^bm** **A^b** **F⁷**

B^b7 **E^b7** **A^b** **E^b9**

Ending **D^b** **D^bm** **A^b** **F⁷**

B^b7 **E^b7** **A^b**

Tag **A^b** **E^b7** **A^b** **E^b7** **A^b**

A^b **E^b7** **A^b**

Skid-dat-de-dat (1)

Hot Five '26;
c. Lil Hardin, 1926

4/4 $\text{♩} = 120$ **Cornet intro--slow** $\text{♩} = 120$ **A** C Dm Fm C [Cornet bk]

(C) Cornet] C small notes = Clar Dm

Fm C F.

[Trombone break]

C Dm Fm C [Clar bk]

(C) Clarinet] C Dm

[Piano break] (C) (G7)

B C 3 Dm Fm C 3

F. C 3

[Clarinet break]

(C) C Dm 3

Fm C [Scat vocal (or solo).....]

Clarinet C Dm Fm C [Scat]

(C) Scat vocal (or solo).....] C Trombone Dm

The musical score is written for a jazz ensemble. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 120 beats per minute. The score is divided into sections A and B. Section A begins with a 'Cornet intro--slow' and includes parts for Cornet, Clarinet, and Trombone. Section B follows with a 'Clarinet break' and a 'Scat vocal (or solo)' section. The score includes various musical notations such as chords (C, Dm, Fm, G7), triplets, and dynamic markings. The instruments listed are Cornet, Clarinet, Trombone, and Scat vocal.

Skid-dat-de-dat (2)

146

The musical score is written for a concert piece titled "Skid-dat-de-dat (2)". It consists of ten staves of music. The first staff is for Clarinet, with chords Fm, C, and F. The second staff is for Scat vocal (or solo). The third staff is for Clarinet, with chords C, Dm7, Fm, and C. The fourth staff is for Trombone, with a break indicated by a dotted line. The fifth staff is for Trombone, with a break indicated by a dotted line. The sixth staff is for Cornet, with a break indicated by a dotted line. The seventh staff is for Cornet, with a break indicated by a dotted line. The eighth staff is for Clarinet, with chords Fm, C, and C. The ninth staff is for Clarinet, with chords Fm, C, and C. The tenth staff is for Clarinet, with chords Fm, C, and C. The score includes various musical notations such as treble clefs, notes, rests, and accidentals. Chord changes are indicated by letters above the staves. Breaks are indicated by dotted lines and labels like "[Trombone break]" or "[Cornet -]".

This is the complete 11/16/26 record. It's a concert piece that just rolls on continuously, so letter divisions are mainly practice guides. Most of the breaks are left to your muse, since I don't think they're worth recreating.

Soap Suds (1)

From Morton's St. Louis Levee Band 5/12/26 record.

c. J.R. Morton, 1926

4/4 ♩ = 154

Intro

G G G D7 - D^bdim Ddim D7 D7

A

G G G A7 A7 A7

D7³ A7 D7 G Gdim D7

G G G A7 A7 A7

D7³ A7 D7 G

B

(G) Trombone vamp G7 Band

G7 (G) Trombone vamp G7

G7

C Cm G Cornet

Trom Clar 8 8 8

C Cm G Cornet

Trom Clar 8 8 8

Band

G7 Trom

G7

C Cm G 4 C Cm G D⁹

Soap Suds (2)

147

Solos

Sax

Band

Out

Trom

Cornet

No chords

Chords: D⁹, G, Ddim, D⁷, C, Gdim, E⁷, A⁷, D⁷, G^{b7}, F⁷, E⁷

Breaks: [Sax break 8vb-----], [Trombone break -----], [Cornet break -----]

The musical score is written for a jazz ensemble. It begins with a 'Solos' section where the Saxophone plays a melodic line over a series of chords: D⁹, G, and Ddim. This is followed by a 'Band' section where the full ensemble plays a rhythmic pattern. The 'Out' section features a 'Cornet break' and continues with the same rhythmic pattern. The score concludes with a 'Trombone' part labeled 'No chords'.

Sobbin' Blues (1)

4/4 ♩ = 148

King Oliver, '23, 27; NORK
'23; c. Kassel, Berton, 1923

Intro F G⁷ C⁷

A F B^b F⁷ C⁷

Bks ad lib F [Clar break -----] F⁷ [Clar break -----] B^b [Clar break -----] B^bm [Clar break ----]

Cornet F G⁷ C⁷

B Slide whistle F C⁷

F C⁷

F⁷ B^b

G⁹ C⁷

C **Band** F C⁷ [Cornet break -----]

F⁷ B^b [Cornet break -----] A^b7

G⁹ C⁷ F F⁷ B^bdim B^bm F

Routine: Basically as written. Substitute another instrument if no slide whistle (musical saw works)

Sobbin' Blues (2)

148

Oliver '27 uses Vamp-Patter as Intro, Verse, omits A

Vamp F C+ F C+ F C+ F C+

Patter F7 Clar. solo B \flat B \flat 7 F C7 F C7 C+

F7 B \flat B \flat 7 F C7 F F7

B \flat F F7 B \flat F C7 C+

F7 B \flat B \flat 7 F C7 F

E F C7 [Cornet break -----]

F F7 B \flat A \flat 7

G \flat 9 C7

F C7 [Cornet break -----]

F C7 [Cornets -----]

F F7 B \flat A \flat 7

G \flat 9 C7 F F7 B \flat B \flat m F

Tag F7 B \flat B \flat m F

The musical score is written for a single melodic line in B-flat major, featuring various blues harmonies and rhythmic patterns. It includes a 'Vamp' section with a repeating eighth-note figure, a 'Patter' section with a clarinet solo, and a 'Tag' section. The score is divided into systems, with some sections marked for cornet or cornets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes a variety of chords such as F, C+, F7, B-flat, B-flat7, C7, F7, G-flat9, B-flat7, and B-flat minor. The 'Vamp' section is marked with a 'V' in a box, and the 'Patter' section is marked with a 'P' in a box. The 'Tag' section is marked with a 'T' in a box. The score also includes a 'Clar. solo' section and a 'Cornet break' section. The score is written in a standard musical notation with a treble clef and a key signature of two flats. The score is divided into systems, with some sections marked for cornet or cornets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes a variety of chords such as F, C+, F7, B-flat, B-flat7, C7, F7, G-flat9, B-flat7, and B-flat minor. The 'Vamp' section is marked with a 'V' in a box, and the 'Patter' section is marked with a 'P' in a box. The 'Tag' section is marked with a 'T' in a box. The score also includes a 'Clar. solo' section and a 'Cornet break' section.

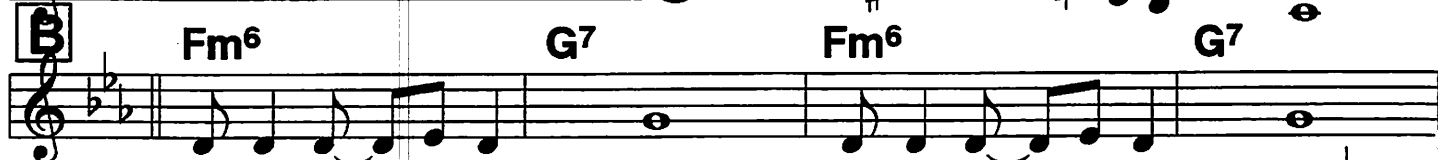
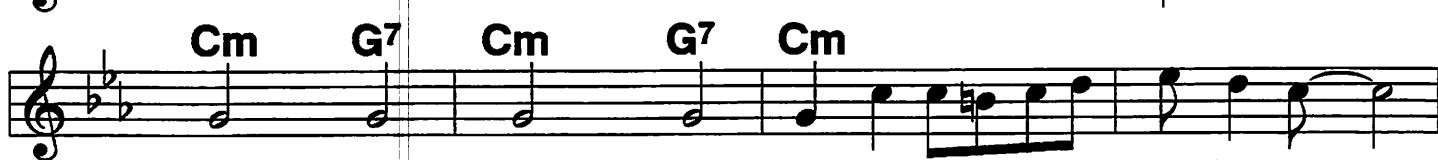
Shim-me-sha-wabble

The records vary, so this is the book version. NORK is the standard; the 1st rec. (3/12/23) is basically straight.

NORK, 1923; c. S. Williams, 1916

4/4 ♩ = 192

Intro vamp



Routine: Intro, A, B, C, Intro, A, B, C solos, Jam C 2-4 X out.

Southern Stomps

150

4/4 ♩ = 120

Mainly take 1. Take 2 has many variations, last 6 bars used here

King Oliver '23;
c. R.M. Jones, 1923

A on, Pno &/or Tbn
boogie rhythm

Intro

Other patterns

Tuba 16 L

A C G7 C G7 C G7 C 3 C
B Band C7 Cdim C C7
Start solo F A♭7 C
 F A♭7 C
 G7 C G7 C F₃ C
C Out C7 [Clarinet break] Cdim G7 C [Cornet Break]
 F A♭7 C [Clarinet break]
 F A♭7 C [Cornet Break]
 G7 C F C F 3
4 C G7 C [Clarinet only] G7₃ C

Routine: Intro,
A B A B, solos on
B, C out

St. Phillip Street Breakdown (1)

Excerpted from 4/27/57 Manchester Free Trade Hall Concert with Ken Collyer.
This solo performance is a classic of the 40s-50s New Orleans Revival

4/4 ♩ = 240

c. George Lewis, 1942?

A A, B C, D,

The musical score is written for a single melodic line in 4/4 time, with a tempo of 240 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four sections: A, B, C, and D. Section A consists of 8 measures, Section B of 8 measures, Section C of 8 measures, and Section D of 8 measures. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like accents and slurs. Chord symbols are placed above the staff at specific intervals: Bb7, F7, and Bb. The score is presented on a single page with a vertical line down the center, likely indicating a page fold.

St. Phillip Street Breakdown (2)

151

E E, B C, F, G, var. of E, Out

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). The key signature is B-flat major. The score is divided into several measures, each starting with a large letter indicating the starting note: E, F, G, and Out. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff: Bb, F7, and Bb7. A box in the middle of the score contains the instruction "hold this note 12 more bars." The score ends with a double bar line.

3 page version covering the whole recording is available separately.

Stampede (1)

c. & rec. Fletcher
Henderson, 1926

2-beat ♩ = 238

[Piano -----] [Saxs -----] [Brass -----]

Intro

Chord progression for Intro:

Cm Fm Cm E♭m Fm E♭m Fm

1. A♭ A♭7 D♭ D♭m A♭ E♭7

2. A♭ C7 F7 B♭7 D♭ Ddim E7 E♭7 A♭

A A♭7 D♭7 C7 Fm D♭7 Fm B♭7 A7 A♭7 G7 G♭7 F7 E7 E♭7

D♭7 C7 Last X

Band

Chord progression for Band:

F Gm Bdim B♭m F7 B♭m F7 B♭m F7 B♭m

Pno bk 8va D♭7 A♭ E♭7 A♭ Fdim A♭ Cm A♭7

Routine: Intro (bars 5-8, 13-16 can be solos), A, Tsx solo on A (last 8 bars by band, bks by sx), Interlude, B B B (2 can be solos), A w/coda
From the stock chart, which follows but simplifies the record (hear the nice tpt, cor. solos)

Stampede (2)

152

Interlude [Horn break -----]

B 3 X

Fm D \flat 7 4 Fm D \flat 7 8

C7 F7

B \flat 7 E \flat 7 [Break -----]

Fm D \flat 7

Fm D \flat 7

Fm C7 Fm C7 Fm C7 F7

B \flat 7 E \flat 7 1. 2. [Horn break -----]

D \flat 9 B \flat 9 C \flat 9 3. A \flat 7 D \flat 7

A \flat 7 D \flat 7 To A 1 X, out on Coda ⊕

⊕ **Coda** Fm C7 Fm C7 Fm C7 F7

B \flat 7 E \flat 7 A \flat D \flat dim Ddim Gdim A \flat

Hear Savoy Bearcats 8/11/26 record at 276.

Steamboat Stomp (1)

Jelly Roll Morton '26;
Boyd Senter, 1926

4/4 ♩ = 240

Intro **Clar** **Cor** [No chords -----] **B \flat 7** **B \flat dim** **B \flat 7**

A **E \flat** **B \flat 7** **E \flat** **B \flat 7**

C7 **F7** **B \flat 7**

E \flat **B \flat 7** **E \flat** **B \flat 7**

E \flat [Cor break -----] **E \flat** **C7** **F7** **B \flat 7** 1. **E \flat** - **B \flat 7** **D \flat 7**

2. **E \flat** - **To Dog fight** **B** **C7** **B B+C (or B B), A, Dogfight** **F7** **To B**

B \flat 7 **E \flat** [Cornet break -----]

C7 **F7**

1. **E \flat** [Clarinet break -----] 2. **E \flat** **Fdim** **F7** **B \flat 7** 2nd X **To A**

CLAR over B **C7** **F7**

B \flat 7 **E \flat** [Break -----]

C7 **F7**

B \flat 7 **E \flat** **To A, then Dogfight**

Steamboat Stomp (2)

153

Dogfight E \flat E \flat dim E \flat 7 [Cornet break --] E \flat dim E \flat 7 }

Solos A \flat A \flat dim A \flat F7

B \flat 7 E \flat 7 A \flat E \flat 7 3

A \flat A \flat dim A \flat F7

B \flat 7 E \flat 7 1. A \flat E \flat 7

2. A \flat

Out A \flat A \flat dim A \flat F7

[Cornet & trombone -----]

B \flat 7 E \flat 7 A \flat E \flat 7 Slur Slur

A \flat A \flat dim A \flat F7

B \flat 7 E \flat 7 A \flat

A \flat

Omer Simeon's playing on this piece could be the definition of "hot" clarinet.

Routine: Intro, A, B B, A, dogfight, Solos on D, D D, piano, E w/tag.
On record, B 2d X is clarinet-trombone duet, break by clar.

Sugar Foot Strut

Armstrong Hot 5 '28,
Charleston Chasers; c.1927

4/4 ♩ = 184

Verse lead from 3/5/57 Jimmy McPartland record,
LA gives only an impression of it.

Chorus

The Chorus section consists of 16 measures of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various intervals: E-flat, A-flat major (A-flat m), E-flat, A-flat major (A-flat), E-flat diminished (E-flat dim), E-flat, F7, B-flat7, E-flat, B-flat7, E-flat, A-flat major (A-flat m), E-flat, A-flat major (A-flat), E-flat, F7, B-flat7, E-flat, E-flat7, A-flat, A-flat major (A-flat m), E-flat, F7, B-flat7, E-flat, A-flat major (A-flat m), E-flat, A-flat major (A-flat), E-flat, F7, B-flat9, E-flat, and A-flat.

Verse

The Verse section consists of 16 measures of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various intervals: E-flat, B-flat diminished (B-flat dim), B-flat7, E-flat, E-flat, E-flat7, A-flat, F7, B-flat7, A-flat major (A-flat m), A-flat major (A-flat m), F7, B-flat7, and A-flat major (A-flat m).

Sundown Mama

155

4/4 2-beat ♩ = 104

c. K.O. Eckland, 1977

Chorus

The Chorus section consists of five staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in treble clef. Chord symbols are placed above the staff: C7, F7, Bb7, G7, Cm, F7, Bb7, Db7, C7, F7, Bb7, Eb7, Ab, D7, G7, C7, F7, Ab7, Bb+ Bb7, Eb.

Verse

The Verse section consists of five staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in treble clef. Chord symbols are placed above the staff: Eb, F7, Bb7, Eb7, Ab7, F7, Bb7, Eb, Bb, Cm, Bb, G7, Cm, F7, Bb7, Eb, F7, Bb7, Eb, Bb, F7, Bb, G7, Cm, F7, Bb7, Fm, C7, F7, Bb7, Db7.

Routine: Vocal Chorus, Verse, Chorus. Verse between choruses is ad lib, and is used to introduce Midnight Willie, so always do it that way. You can frame the vocal with instrumental choruses.

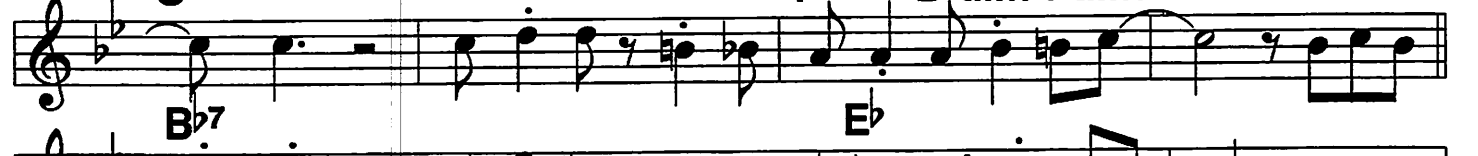
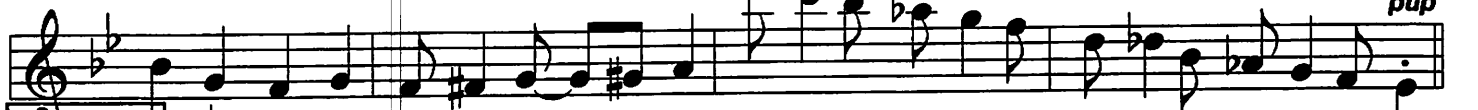
Sunset Cafe Stomp (1)

4/4 ♩ = 214

From 11/16/26 record. May Alix vocal omitted. Can play it like a regular pop tune. Good ending for your tool box

Armstrong Hot 5 '26;
c. LA, Venable, 1926

Piano intro



Sunset Cafe Stomp (2)

156

Score for 'The Charleston' by Scott Joplin

Instrumentation: Cornet, Band

Key Signature: B-flat major (two flats)

Time Signature: 2/4

Chord Progression (Band):

- Measures 1-4: F7, Bb, F7, Bb
- Measures 5-8: F7, Bb, F, C7, F
- Measures 9-12: F7, (Fdim), F7, F7, Bb [Optional break ---]
- Measures 13-16: D7, G7, C7, F7 [Optional break ---]
- Measures 17-20: Bb, Bb7, Eb, C7, F7, Bbdim, Fdim, F7

Cornet Part:

- Measures 1-4: Bb, Bb7, Eb6
- Measures 5-8: Eb6, Edim, Bb, G7, C7, F7, Bb, Fm, G7
- Measures 9-12: C7, F7, Bb, Bb7 [Cornet solo]
- Measures 13-16: E, Band, Edim, Bb, G7
- Measures 17-20: C7, F7, Bb, G7, C7, F7, Bb, Cor.

Ending: Bb Band play Charleston rhythm

Routine: Intro, Chorus, Verse, (vocal Chorus?), solos on Chorus; melody Chorus; "Last X": jam 24, out with Louis' lead and ending.

Sweet Baby Doll

Oliver record not special, so this is book version of pop tune. .

King Oliver '23
c. 1919

4/4 2-beat

Chorus

Musical notation for the Chorus, 4/4 2-beat. The key signature is B-flat major (three flats). The notation consists of four staves. Chords are indicated above the notes: F7, Bb7, Eb7, Ab, F7, Bb7, Abdim, Ab, F7, Bb7, Eb7, Ab.

Verse

Musical notation for the Verse, 4/4 2-beat. The key signature is B-flat major (three flats). The notation consists of four staves. Chords are indicated above the notes: Ab, Abdim Eb7, Ab, Abdim Eb7, C7, Fm, Bb7, Eb7, Ab, Abdim Eb7, C7, Fm C7 Fm, F7, Bb7, Eb7.

Sweet Like This

158

Melody from the copyright sheet, chords from record

4/4 2-beat ♩ = 94

c. Oliver, 1929

Intro Gdim C7 F7 Fm7 B♭7 E♭

Verse E♭ A♭7 A♭m E♭ B♭dim B♭7 Fm7 B♭7 E♭ - - E♭dim B♭7 3 B♭+

Chorus Gdim C7 F7 B♭7 E♭ Gdim C7 F7 B♭7 E♭ E♭7 A♭ A♭m Gdim C7 F7 B♭7 E♭

Record intro
No rhythm (E♭) (B♭+ E♭) (E♭ B♭+) (E♭ B♭7 B♭+)

*Play this nice dance tune with a lilt, ie. very slight syncopation.
In line 7, all of bar 4, Oliver record uses Abdim.*

Sweet Lovin' Man

4/4 ♩ = 152 NORK '23
♩ = 138

Book melody

King Oliver '23; NORK '22, '23;
c. Lil Armstrong, Walter Melrose, 1923

Intro

Verse

Chorus

1. **B \flat** 2. **B \flat** **Oliver tag**

NORK ending

B \flat [Cornet -----] [Clar ---] [Cornet -----] [Clarinet -----]

This nice tune's "book" melody stands on its own and can be played like any regular tune. Oliver's and NORK's variations mostly just rephrase the melody, so only the Oliver intro, Oliver and NORK tags are included here.

Sweet Mama

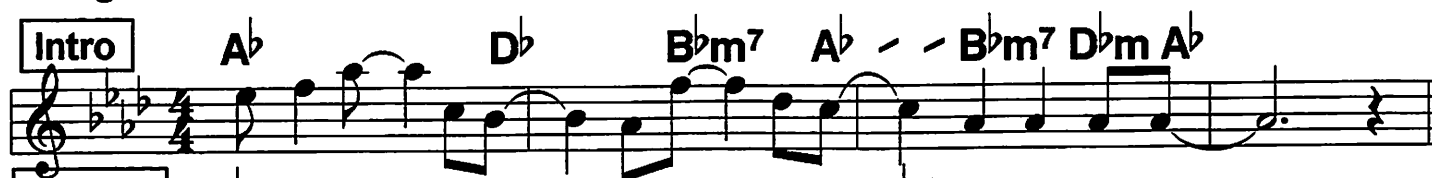
160

12/10/29 Brunswick. Great dance tune.

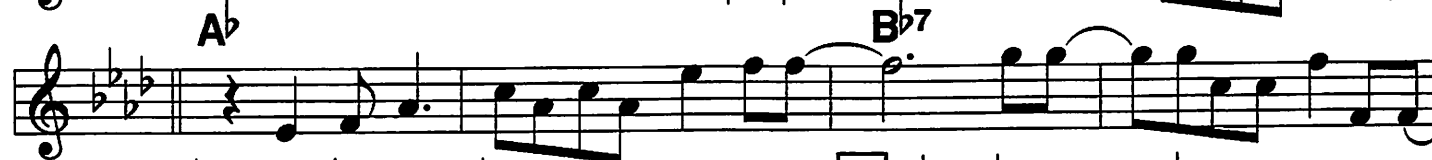
c. Ellington, 1929

Lilting 2-beat ♩ = 133

Intro



Chorus



Ending



The record just repeats the chorus with minor variations.
The key to playing it right is square 2-beat with light popping rhythm, and the light syncopation written into the melody.

Tailgate Ramble

4/4 2-beat ♩ = 206

Solos & out chor. = 1st 16 bars 2 X.

Dukes of Dixieland;
c. W. Manone, 1944

Dukes ver.

Chords: F7, B♭7, E♭7, A♭, 1., 2., End, F7, B♭7, E♭7, A♭.

Book melody (orig. F)

Dukes ver. was lifted from Wingy's record, is simplified here.

Chorus

Chords: G + E♭m/G♭, F7, B♭7, E♭7, A♭, G + E♭m/G♭, F7, B♭7, E♭7, A♭, F7, B♭7, E♭7, A♭.

Verse

Chords: A♭, B♭m7, E♭7, B♭m7, E♭7, A♭, B♭m7, E♭7, B♭m7, E♭7, A♭, E♭7, A♭7, D♭, B♭m, F7, B♭m, B♭7, E♭7, A♭, G + E♭m/G♭.

T'ain't Nobody's Biz-ness If I Do

162

4/4 2-beat ♩ = 115

BS record in Eb, sung slowly

Bessie Smith '23; Cl. Williams
Blue 5 '23; c. Porter Grainger, 1922

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves are: Bb, D7, Gm, D7, G7, Dm7, G7, Cm, G7, Cm, G7, Cm, C, C7, Gb7, and F7.

Chorus

Musical notation for the Chorus section, consisting of eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords indicated above the staves are: Bb, D7, Gm, Bb7, Eb, Edim, Bb, F7, Bb, G7, C7, F+, Bb, D7, Gm, Bb7, Eb, Edim, Bb, F7, Bb, Cm7, Bbdim, Bb, F7, Bb, D7, Gm, Bb7, Eb, Edim, Bb, F7, Bb, G7, C7, F+, Bb, D7, Gm, Bb7, Eb, Edim, Bb, F7, and Bb.

Tears (1)

See note bottom p. 2

Oliver '23;
c. Armstrong/Hardin, 1923

4/4 ♩ = 240

Intro

Chords: E^b B^b7 E^b Cm G⁷ Cm

A

Chords: E^b B^b7 E^b B^b7 Fm⁷ B^b13 E^b Cm C⁷ F⁷ B^b7 E^b Cm F⁷ B^b7 A^b/D E^b/B^b C⁷ F⁷ B^b7

B

Chords: E^b Cm E^b Gm A^b Adim E^b/B^b C⁷ F⁹ B^b7 E^b Cm E^b G⁷ A^bmaj⁷ A^bm Fm⁷

Tears (2)

163

Intro, A, then C

Horn Break Chorus

C **E \flat** **Cm** [Cornet break -----]

E \flat **Gm** [Cornet break -----]

A \flat **Adim** **E \flat /B \flat** **C7**

F7 **B \flat 7** [Cornet break -----]

E \flat **Cm** [Cornet break -----]

E \flat **G7** [Cornet break -----]

A \flat maj7 **A \flat** [Cornet break -----] **(A \flat m6)**

E \flat **Fm** [Cornet break -----]

E \flat **B \flat 7** **E \flat** [Cornet break -----] **Cm** **G7** **Cm** [Cornet break -----]

Fm7 **B \flat 13** **E \flat** **Play B, Intro as tag**

Routine: Intro, A B, Intro, A, solos on B, Intro A C, B 1 X, Intro as ending.

Melody from LoC Copyright sheet (in F); this is the only written statement of the composition. Chords are from the record (in Eb). This sheet in Eb for playing along, and because it's the tune's final version. The differences between the COP sheet and the record are basically the band's stylistic.

Terrible Blues (Instr.)

4/4 ♩ = 112

Red Onion Jazz Babies w/Armstrong 11/26/24. Starts 120, ends at 112.

c. C. Williams, 1924

Intro

D7 G7 C C7 F Fm C G7 C

A

C C7 F G7 C

B

C C7 Bend F Fm C 3 E7 A7 D7 G7 C G7 C G7

C **Cor. solo**

C F C C7 3 Gdim G7 3 C F 3 G7 C 3 G7

D **2X out**

C [Cornet break -----] C7 [Cornet break ----] F Fm C E7 A7 3 3 3 D7 G7 C C7 F Fm C G7 **Tag** C C7

Texas Moaner

165

4/4 = 82
= 88

From 10/17/24 instrumental record. Alberta Hunter w/ Red Onion Jazz Babies; 11/6/24 record is in C, all vocal, same melody.

Armstrong, Bechet, '24;
Clara Smith '24; c. Blythe, 1924

A

B Out

1. (I was) Born in Texas,/ But I/ didn't stay./// ||| I was
Born in Texas,/ But I/ didn't stay./// ||| 'cause my
Cruel daddy caught me right a- way./// ||| I

2. Brought my man here,/ tried to treat him right./// ||| i
Brought my man here,/ tried to treat him right./// ||| He got ex-
Cited about a woman, went out ev'ry night./// ||| Now you can

3. Talk about Texas,/ I mean Texas,/ Texas people are your friends.// Oh you can
Talk about Texas,/ I mean Texas,/ Texas people are your friends.// 'Cause when
One don't want you, the other one will take you in.

There'll Be No Freebies (1)

(At Miss Jenny's Ball)

2-beat $\text{♩} = 172$ $\text{♩} = 202$ Try this

AKA "Jenny's ball". 2/19/31 record key.

Mamie Smith '31;
c. Nathaniel Reed, 1924

Verse

Musical notation for the Verse section, featuring a 2-beat melody and accompaniment. The key signature is B-flat major (two flats). The tempo is 172 or 202 beats per minute. The notation includes various chords and melodic lines.

Chords: Cm, Cm, Cm, B \flat , Bm7(\flat 5), Cm7, F7, B \flat , B \flat 7, Adim, G7.

Chorus 1

Solos

Musical notation for the Chorus 1 and Solos section, featuring a 2-beat melody and accompaniment. The key signature is B-flat major (two flats). The tempo is 172 or 202 beats per minute. The notation includes various chords and melodic lines.

Chords: E \flat , B \flat 7, E \flat , B \flat 7, E \flat 7, A \flat , F7, B \flat 7, F7 B \flat dim B \flat 7, E \flat , B \flat 7, E \flat 7, A \flat , E \flat , C7, F7, B \flat 7, E \flat .

There'll Be No Freebies (2)

(At Miss Jenny's Ball)

166

Chorus 2

The musical score for Chorus 2 is written for guitar in E-flat major (three flats). It consists of nine staves of music. The first two staves each begin with a measure of D4 and E-flat5, followed by a dotted line labeled "[Break]". The third staff continues the melody with E-flat5 and A-flat6. The fourth staff features F7 and B-flat7 chords. The fifth staff returns to the D4 and E-flat5 motif with a "[Break]". The sixth staff continues with A7, B-flat7, and B-flat7 chords. The seventh staff features E-flat7, A-flat, and B7 chords. The eighth staff features E-flat, F7, B-flat7, and E-flat chords. The ninth staff concludes the chorus with a final E-flat note and a double bar line.

Routine: Verse, Chorus 1, Solos, Chorus 2. If vocal, could end with it, or end with jam. Good instrumental

There'll Come A Time (1)

(San Antonio Shout)

Adapted from the 1/9/28 Bix-Tram record

Bix '28, Red Nichols '28;
c. Manone, Mole, 1928

2-beat ♩ = 210

Intro

Chord progression for Intro: B \flat , Gm, C7, Cm, F7, Gdim, F7.

Chorus

Chord progression for Chorus: B \flat , B \flat dim, B \flat , G7, C7, F7, B \flat , F7, B \flat , B \flat dim, B \flat , G7, C7, F7, B \flat , F7, B \flat , A7, D7, G7, C7, F7 [Cornet break -----], B \flat , B \flat dim, B \flat , G7, C7, F7, 1. B \flat , To Verse, Gm, D7, 2. B \flat , E \flat , B \flat , B \flat 7, To Patter, 3. Ending, B \flat , E \flat , B \flat , Whinny, B \flat .

There'll Come A Time (2)

167

Verse

Gm D7 Gm D7 Gm

Cm Gm A7 D7

Gm D7 Gm C7 F7 **To Chorus**

Patter

E♭ A♭ E♭ A♭ E♭ B♭7 E♭ E♭dim E♭7

A♭ D♭ A♭ D♭ A♭ F7 B♭ B♭7

E♭ A♭ E♭ A♭ E♭ B♭7 E♭ E♭dim E♭7

A♭ A♭m E♭ F7 B♭7 E♭ A♭ E♭

Dogfight to B♭

Gm D7 A♭7 G7

C7 F7

Routine: Intro, Chorus, Verse, Solos on Chorus, Patter, Dogfight, jam Chorus 1-2 X out

In 1934, as the New Orleans Rhythm Kings, Wingy Manone, etc., recorded it as "San Antonio Shout", without the patter. Later recorded under that title by Matty Matlock's South Rampart Street Paraders.

Too Bad (1)

4/4 2-beat ♩ = 242

From Schoebel's stock chart, used by Oliver, Abe Lyman, etc. Sect. F mainly from Oliver record.

King Oliver '26;
c. E. Schoebel, 1926

A **B \flat** **F+**

D \flat **A \flat +7**

G \flat 9 **E9** **F9** **B \flat +7**

B **E \flat** **G+** **F7** **Cdim**

E \flat **Cdim** **B \flat 7** **E \flat** **Cdim** **F7** **B \flat 7**

E \flat **G+** **F7** **Cdim**

E \flat **Cdim** **B \flat 7** **D7(b5)** 1. **E \flat** **B \flat 7**

2. **E \flat** **E \flat dim7** **E \flat**

(Chords) in C mainly for horns' reference.

C No chords (**A \flat** **B \flat** **Dm6** **A \flat** **D \flat** **E \flat** **D \flat** **E \flat 7**) **F7**

B \flat 9 **E \flat 7** **A \flat** **Adim** **E \flat 7** **E \flat 9** **E \flat +**

No Chords (**A \flat** **B \flat** **Dm6** **A \flat** **D \flat** **E \flat** **D \flat** **E \flat 7**) **F7**

B \flat 9 **E \flat 6** **E \flat +** **E \flat 7** **A \flat** **Adim7** **E \flat 7** 1. **E \flat +** (2. **A \flat 9**)

Routine: A B B, C C, Solos on D, B (B), E Tbn as written, opt. voc.; F F F.
 Oliver has bars F 1-2, 9-10 as solo breaks. Banjo 1st X only. Can use C chds last 2

Too Bad (2)

168

Solos

D $D\flat$ $D\flat m$ $A\flat$ $A\flat 7$ $D\flat$ $D\flat m$ $A\flat$ $A\flat 7$

$D\flat$ $D\flat m$ $A\flat$ $F 7$ 1. $B\flat 7$ $E\flat 7$

2. $B\flat 7$ $E\flat 7$ $A\flat$ $E\flat dim$ $B\flat 7$ $B\flat + 7$ **To B, then E**

Tbn, Vocal $A\flat$ $A\flat 7$ $D\flat$ $D\flat m$

$A\flat$ $A\flat 7$ $D\flat$ $D\flat m$

$A\flat$ $A\flat 7$ $D\flat$ $D\flat m$

$A\flat$ $B\flat 7$ $E\flat + 7$ $E\flat 7$ 1. $A\flat$ $E\flat 7$

I say it's just / / / too / bad!

2. $A\flat$ [no chords] $E\flat + 7$ $E\flat 7$ $A\flat$ $E\flat dim 7$ $E\flat 7$ $E\flat +$

F $A\flat$ A $B\flat$ B $A\flat$ $D\flat$ $E\flat$ $D\flat$ $E\flat 7$ $F 7$

$B\flat 9$ $E\flat 7$ $A\flat$ $A dim$ $E\flat 7$ $E\flat 9$ $E\flat +$

$A\flat$ A $B\flat$ B $A\flat$ $D\flat$ $E\flat$ $D\flat$ $E\flat 7$ $F 7$

$B\flat 7$ $E\flat 7$ 1. $A\flat$ $E\flat 7$

2. $A\flat$ 3

Trombone Rag (1)

Adapted from 1/19/50 Murphy Good Time Jazz record.
Trombone: Play in your range; dogfight as written.

c. Turk Murphy,
1942

2-beat ♩ = 190

The musical score is written for a single staff in 4/4 time, with a tempo of 190 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several sections:

- Intro:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".
- A:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".
- B:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".
- C:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".
- Dogfight:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".
- Tag:** Starts with a D-flat major chord. The first staff contains a melodic line for the Trombone, marked "[Trombone]". The second staff contains a melodic line for the Trombone, marked "[Trombone]". The third staff contains a melodic line for the Trombone, marked "[Trombone]". The fourth staff contains a melodic line for the Trombone, marked "[Trombone]". The fifth staff contains a melodic line for the Trombone, marked "[Trombone]". The sixth staff contains a melodic line for the Trombone, marked "[Trombone]". The seventh staff contains a melodic line for the Trombone, marked "[Trombone]". The eighth staff contains a melodic line for the Trombone, marked "[Trombone]". The ninth staff contains a melodic line for the Trombone, marked "[Trombone]". The tenth staff contains a melodic line for the Trombone, marked "[Trombone]".

Routine: Intro, A B C A, Dogfight, D E F, F piano or banjo, other solos on F, jam F 2-3 X, Tag. If T-bone has chops left, go to page 4 after solos. No T-bone? How 'bout "Tuba Rag".

Trombone Rag (2)

169

C **Tbn** **A \flat 7** **D \flat** **G \flat** **D \flat** **Band**

Band **A \flat 7** **D \flat**

Tbn **A \flat 7** **D \flat** **G \flat** **D \flat** **[Horns only**

Horns only **E \flat 7** **A \flat 7** **D \flat** **To A 2.**

Dogfight **B \flat m** **F7** **G \flat 7** **F7**

Tbn

D **Tbn** **B \flat m** **E \flat m** **B \flat m** **F7**

B \flat m **E \flat m** **F7** **C7** **F7**

B \flat m **E \flat m** **B \flat m** **F7**

B \flat m **E \flat m** **F7** **B \flat m**

Trombone Rag (3)

Off-beats

E Tbn $\{ \text{Adim} \} \text{Adim} \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m} \} \text{F}7 \} \text{F}7 \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m}$

$\{ \text{Adim} \} \text{Adim} \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m} \} \text{F}7 \} \text{F}7 \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m}$

Tbn Ad lib $\{ \text{Adim} \} \text{Adim} \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m} \} \text{F}7 \} \text{F}7 \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m}$

$\{ \text{Adim} \} \text{Adim} \} \text{B}^\flat\text{m} \} \text{B}^\flat\text{m} \} \text{F}7 \} \text{F}7 \} \text{B}^\flat\text{m} \} \text{E}^\flat7$

F 1st X band Solos

$\text{A}^\flat7 \text{ D}^\flat \text{ G}^\flat \text{ D}^\flat$

$\text{A}^\flat7 \text{ D}^\flat \text{ E}^\flat7 \text{ A}^\flat7$

$\text{A}^\flat7 \text{ D}^\flat \text{ G}^\flat \text{ D}^\flat$

$\text{G}^\flat \text{ Gdim D}^\flat \text{ A}^\flat7 \text{ D}^\flat$

Tag $\text{E}^\flat7 \text{ A}^\flat7 \text{ D}^\flat$

*If t-bone cat has any
chops left, do p. 4*

Trombone Rag (4)

169

Optional out

Dogfight

The musical score is written for Trombone (Tbn) and includes parts for the Band and Horns. The key signature is B-flat major (two flats). The score consists of ten staves. The first staff is the main melody. The second staff is the Trombone part, starting with a 'G' in a box. The third staff continues the Trombone part. The fourth and fifth staves show a rhythmic pattern with chords: Adim, Adim, Bbm, Bbm, F7, F7, Bbm, Bbm. The sixth staff is the Trombone part, starting with a 'Tbn' in a box. The seventh staff is the Band part, starting with a 'Band' label. The eighth staff is the Trombone part, starting with a 'Tbn' label. The ninth staff is the Horns part, starting with a 'Horns only' label. The tenth staff is the Band part, starting with a 'Band' label. The score includes various musical notations such as notes, rests, and accidentals.

Staff 1: Melody line with notes and rests. Chords: Bbm, F7, Gb7, F7.

Staff 2: Trombone part (Tbn). Chords: Bbm, Ebm, Bbm, F7.

Staff 3: Trombone part. Chords: Bbm, Ebm, F7, C7, F7.

Staff 4: Rhythmic pattern with chords: Adim, Adim, Bbm, Bbm, F7, F7, Bbm, Bbm.

Staff 5: Rhythmic pattern with chords: Adim, Adim, Bbm, Bbm, F7, F7, Bbm, Bbm.

Staff 6: Trombone part (Tbn). Chords: Ab7, Db, Gb, Db.

Staff 7: Band part. Chords: Ab7, Db.

Staff 8: Trombone part (Tbn). Chords: Ab7, Db, Gb, Db. [Horns only]

Staff 9: Horns part. Chords: Eb7, Ab7, Db, B7, Bbm.

Staff 10: Band part. Chords: Eb7, Ab7, Db.

Ugly Chile (1)

4/4 2-beat ♩ = 128

(You're Some Pretty Doll)

c. C. Williams, 1917

Chorus

Musical notation for the Chorus of 'Ugly Chile'. The key signature is B-flat major (two flats). The time signature is 4/4, with a 2-beat feel. The tempo is marked as ♩ = 128. The notation consists of four staves of music. Chords are indicated above the notes: B♭, C7, F7, B♭, B♭dim, F7, F+, B♭, B♭, C7, F7, D7, G7, C7, B♭dim, B♭, C7, F7, B♭.

Verse

Musical notation for the Verse of 'Ugly Chile'. The key signature is B-flat major (two flats). The time signature is 4/4, with a 2-beat feel. The notation consists of four staves of music. Chords are indicated above the notes: B♭, F7, B♭, F7, D7, Gm, D7, Gm, G7, F, C7, F7, B♭, F7, B♭7, E♭, G, C7, F, A7, D7, Cdim, C7, F7.

Chorus:

You're so pretty, oh so pretty,
 you're some pretty doll.// You've got the
 Kind of eyes that seem to talk, they
 make me get so nervous that I have to walk.
 Oh I love you, how I love you, more and more each
 day.// You've
 Got some smile, you're pretty too,/
 I've got a million dollars that I'll spend on you. 'Cause
 You're so pretty, oh so pretty, you're some pretty doll.//

Ugly Chile (2)

170

The "Ugly chile" lyrics usually are sung to "Pretty Doll" melody.
Orig. in Bb. Combined sheet music publ. 1946, "Pretty Doll" in G, no verse.

Interlude

G Am D7 G Am D7

B Em A A7 D E7 D7 D+

Chorus

G A7 Am7 D7 A7 G

G6 Bdim Am7 D7 Am7 D7 G Gdim G

G A7 D7 B B7

E7 A7

G A7 Am7 D7 G

Interlude:

(Now) That's the way my folks would always sing to me,/ when
I was just a blossom on my fam'ly tree./ But
When I got around to datin' my first chick,/
this is what she said, and did she spread it thick!

Chorus:

Hey you're ugly, man you're ugly,
you're some ugly chile.// The
Clothes that you wear are not in style/, you
look like an ape ev'ry time you smile./
How I hate you, you alligator bait, you, why
don'tcha lay down and die.// You're
Knock-kneed, pigeon-toed box-ankled too, there's a
curse on four family and it fell on you./ Your
Hair is nappy, who's your pappy, you're some ugle chile.//

Wait Till You See My Baby

Do the Charleston

Record ♩ = 158

Charleston ♩ = 174

Book notes; rec. key, chords. 10/6/25 rec. w/Eva Taylor.

c. Clarence Williams, 1925

Chorus

Chorus musical notation (8 staves) with chords: Eb, Edim, Bb7, Bb+, Eb, Edim, Bb7, Bb+, Eb7, Eb+, Ab, G7 Gb7, F7, Bb7, Eb, Edim, Bb7, Bb+, Eb, Edim, Bb7, Bb+, Eb7, Ab, Cdim, Eb, Bbdim Bb7, Eb.

Verse

Verse musical notation (5 staves) with chords: Eb, Eb7, F7, Bb7, Eb, Edim, Fm, Bb7, Eb, Eb7, F7, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Bbdim Bb7, C7, F7, Bb7, Bb+.

Wang Wang Blues

172

4/4 2-beat ♩ = 146

From sheet music. Records vary routine wildly

Whiteman, Henderson, etc.;

c. Mueller, Busse, 1921

Verse

Routine: V, C, P, Solos on C, (V) CC out

C7

Musical notation for the Verse section, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords (F, G7, C7, F7, Bb, Db7) and melodic lines with eighth and sixteenth notes. The first staff starts with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff features a change in rhythm with eighth notes. The fourth staff concludes the verse with a C7 chord.

Chorus

Solos

Musical notation for the Chorus and Solo sections, consisting of six staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords (F, C7, Fdim, Gm7, Bb) and melodic lines. The first staff starts with a double bar line and a repeat sign. The second staff continues the melody. The third staff features a change in rhythm with eighth notes. The fourth staff concludes the chorus with a C7 chord. The fifth and sixth staves are marked with '1.' and '2.' respectively, indicating different solo routines.

Patter

Musical notation for the Patter section, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords (F, E, F E F, C7) and melodic lines. The first staff starts with a double bar line and a repeat sign. The second staff continues the melody. The third staff features a change in rhythm with eighth notes. The fourth staff concludes the patter with a C7 chord.

Was I (Drunk) (1)

Transcribed from Georgia White record.

Georgia White '36; Lil
Johnson '36; c. Endor, 1936

2-beat ♩ = 182

Verse

Chords: Eb, G7, C7, Fm, C7, Fm, Bb7, Eb, G7, C7, F7, Bb7, Fm, C7, Fm, F9, Bb7.

Verse:

(When a) Sweet young thing of sixteen/, thought
 I'd step out one night, // a-
 Lone, to get the thrills in life I'd missed. /// ||| I
 Met a youth a bit uncouth al- though he seemed al- right. //
 I Knew him but a moment when we kissed. /// //When
 I got home next day with swollen head, /// ||| My
 Girlfriend asked Did I have fun?", I said: // || "Was I

Chorus:

1. Drunk, // was he handsome and did my ma give me hell. // Did I
 Get a thrill and am I full of quiver. // // Was he
 Rough, / did I care, // and am I glad I fell? // Ev'ry
 Time I think of him/ do I shiver? /// || Was he

Hot and was I and would he stand for maybe. // // He would
 Not, / did I lie, does he still think I'm a baby. If I
 Was, / am I still, / do I care, don't be sil' / Was I
 Drunk, / was he handsome and did my ma give me hell. //

Chorus

Chorus

2. (Was I) Drunk,/ was he handsome and did
my ma give me hell./ With his
Hands/ loose there's no// re- fusin'./ || Did he
Bite,/ was I blue,// and almost 'shamed to tell.// I
Don't know yet the system he was usin'./ || I said:

"Stop! /Please be- have!"// Now what's the use of ravin'. He said
"Give!"// so I gave,// after all what was I savin'?" Am I
Glad,/ holy gee, have I had fun you're asking me?/ Was I
Drunk,/ was he handsome and did my ma give me hell.//

Washboard Blues

From sh mus. On Whiteman rec Hoagy (in A) varies notes slightly, phrasing, lyrics. I think melody stands on it's own.

Hoagy w/ Paul Whiteman '27;
c. Hoagy Carmichael, 1925

4/4 2-beat

Chorus

E^b D^b C⁷ B^{b7} E^b A^b A^bm E^b A^bm

E^b D^b C⁷ B^{b7} E^b A^b A^bm E^{b7}

A^b E^{b7} A^b B G^{b7} B G^{b7} B⁷ B^b B^{dim} B^{b7}

E^b D^b C⁷ B^{b7} ⊕ E^b A^b A^bm E^b

Patter

E^{b7} D⁷ D^{b7} C⁷ B⁷ B^{b7} E^{b7} D⁷ D^{b7} C⁷ B⁷ B^{b7}

E^b A^bm B^{b7} E^b A^bm B^{b7} E^b A^bm B^{b7} E^b E^b/B^b

Fm⁷ B^{b7} Fm⁷ B^{b7} E^b Edim Adim

A^b B^{b7} Fm⁷ B^{b7} E^b A^bm B^{b7} E^b B^{b7}

⊕ **Ending** E^b A^{b7} E^b A^{b7} E^b A^{b7} E^b A^{b7} E^b

Verse

E^b B^{b7} E^b B^{b7} E^{b7} A^b A^b/C B⁷

E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b A^b E^b

Routine: Verse, Chorus, Patter, Chorus, Ending.

Waste No Tears

175

From 7/8/49 record: Bechet w/Bob Wilber's JB. Transcr. by Wilber.

Bechet/Wilber, '49
c. Bechet, 1939

4/4
♩ = 112

Chords: Eb6, Bb+7, Ebmaj7, Eb7, Ab7, 3, Abm6, 3, 4 Eb6/G, Gbdim, Fm7, Bb7, Eb6/G, Gbdim, Fm7, Bb7, 8 Eb6, Bb+7, Ebmaj7, Eb7, Ab7, 3, Abm6, 3, 12 Eb6, Gbdim, Fm7, Bb9, Eb, Abm6, Eb, D7, Gm, Gm/F, A7/E, Cm6/Eb, D+7, Gm, Ebm/Gb, F7, D7, Gm, C9, F13, Bb9, Eb6, Bb+7, Ebmaj7, Eb7, Ab7, 3, Abm6, 3, 1. Eb6, Gbdim, Fm7, Bb9, Eb, Abm6, Eb, Ending, Eb6, C7, F7, Bb9, Eb7, G7, C+7, F7, Fm7, Bb7, Eb, Abm6, Eb.

Routine: 2 X probably enough. Record 2nd X starts at the bridge.

The record is a lovely soprano-clarinet duet. Harmony notes omitted here, because the tune stands on its own, and they mainly just follow the chords, which you can do yourself.

Weather Bird Rag (1)

4/4 ♩ = 212

King Oliver '23

Intro D \flat D \flat m A \flat B \flat 7 E \flat 7 A \flat

A A \flat A \flat 7 D \flat D \flat m A \flat E \flat 7 (C7) Fm G7 Cm E \flat 7

A \flat A \flat 7 D \flat D \flat m A \flat F7

D \flat D \flat m A \flat F7 B \flat 7 E \flat 7 1. A \flat

2. A \flat To B 3. A \flat To C Interlude

B E \flat 7 [Break] A \flat E \flat 7 A \flat

E \flat 7 A \flat

E \flat 7 [Break] A \flat E \flat 7 A \flat

D \flat D \flat m A \flat F7 B \flat 7 E \flat 7 A \flat A 1 X, C

Interlude

C A \flat C+ Fm E \flat dim E \flat 7 Tbn gliss

Routine: Intro, A A, B B, A, Interlude, D E E (solos on E), jam E 1 or 2 X, Tag

Weather Bird Rag (2)

176

D *A^b [Trombone break -----] A^b Clarinet lead*

Cornet E^b7 A^b A^bdim E^b7 A^b

A^b [Clarinet break -----] A^b Cornet

E^b7 A^b E^b7 A^b

E *[Banjo (etc.) break -----] A^b3 A^b73 D^b3 D^bm3 A^b Clarinet lead*

Clarinet E^b7 A^b A^bdim E^b7 A^b Cornets

A^b [Cornet (etc.) break -----] A^b Clarinet lead

Clarinet E^b7 3 Cornet 1. A^b E^b7 A^b

Cornet 2. A^b E^b7 A^b

Tag *[Cornets -----] A^b*

Weather Bird Rag (Copyright)

4/4

The copyright sheet (orig. Bb); chords from Oliver & 12/5/28 LA - Hines duet, both Ab
c. Louis Armstrong, 1923

A Part of Intro

Chords: A^b, D^b, D^bm, A^b, E^b7, C7, Fm, G7, Cm, E^b7, A^b, D^b, D^bm, A^b, F7, D^b, D^bm, A^b, B^b7, E^b7.

The '28 duet is a classic in its own right. It basically follows the sheet, then does variations.

B

Chords: E^b7, A^b, E^b7, A^b, E^b7, A^b, C7, Fm, A^b7, D^b, D^bm, A^b, F7, B^b7, E^b7, A^b.

Dogfight

Chords: A^b, C+, Fm, E^bdim, E^b7, A^b, E^b7, A^b, A^bdim, E^b7, A^b, E^b7, A^b.

When

177

2-beat ♩ = 220

Bix w/Whiteman '28;
c. J.C. Johnson, 1928

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of quarter and eighth notes, with some half notes. Chord changes are indicated above the staff at the beginning of measures 1, 3, 5, 7, 9, 11, 13, 15, and 16. The chords are: E♭ (m1), G7 (m3), D7 (m5), G7 (m7), Gdim (m9), C7 (m11), Fm (m13), C7 (m15), Fm (m16), B♭7 (m1), E♭ (m3), C7 (m5), F (m7), B♭ (m9), B♭7 (m11), E♭ (m13), G7 (m15), D7 (m16), and G7 (m17).

Verse

The Verse section consists of 12 measures of music in 4/4 time, written in B-flat major (two flats). The melody features more complex rhythms, including eighth and sixteenth notes, and some rests. Chord changes are indicated above the staff at the beginning of measures 1, 3, 5, 7, 9, 11, and 12. The chords are: E♭ (m1), E♭7 (m3), Gm (m5), B♭m6 (m7), C7 (m9), F7 (m11), F9 (m12), B♭7 (m1), E♭ (m3), F7 (m5), and B♭7 (m7).

Where Did You Stay Last Night (1)

The complete record

King Oliver '23

4/4 Swingy ♩ = 128

Intro C7 F7 B♭7 E♭

A E♭ B♭7 E♭ B♭7 B♭7 E♭ B♭7 E♭ F7 B♭ C7 F7 B♭7 B♭7 E♭ B♭7 E♭ F7 B♭7 G7 C7 F7 B♭7 E♭dim

B B♭7 E♭dim E♭dim E♭dim E♭dim B♭7 E♭ E♭dim E♭dim E♭dim E♭dim C7 F7 B♭7 E♭ E♭dim

3

Where Did You Stay Last Night (2)

178

Solos (record has Clarinet breaks)

C

B \flat 7 [Break -----] E \flat 7 [Break -----] E \flat / / E \flat dim

B \flat 7 [Break -----] E \flat dim E \flat / / E \flat dim

B \flat 7 [Break -----] E \flat 7 [Break -----] E \flat / / E \flat 7

A \flat E \flat dim E \flat C7 F7 B \flat 7 E \flat / / E \flat dim

D

B \flat 7 E \flat / / E \flat dim

B \flat 7 E \flat dim E \flat / / E \flat dim

B \flat 7 E \flat / / E \flat 7

A \flat E \flat dim E \flat C7 F7 B \flat 7 E \flat B \flat 7 E \flat

Tag (A \flat 7 D \flat 7 D7 B7) E \flat B \flat 7 E \flat

Routine: The record is short. To extend it, solo on C, a different instrument taking the breaks each X, Band jam D 1-2 X, then D as written w/tag.

Why

From 1/23/40 record. Melody adjusted to phrase lyrics correctly. Morton sings Verse in F, chorus in Eb. Verse notes are book. Tune stands on its own, and vocalist probably will need a different key, so it's left in the book key

4/4 ♩ = 118

c. Morton, 1938

Chorus

F (B \flat 7) A 7

Dm A 7 F 7

B \flat A 7 C 7 F Gm D 7 E \flat 7 D 7

G 7 G \flat 7 C 7

F (B \flat 7) A 7

Dm A 7 F 7

B \flat A 7 C 7 F Gm D 7 E \flat 7 D 7

G 7 C 7 F

Verse

G 7 C 7 F D 7 G 7 C 7 F F 7

G 7 C 7 Am 7 D 7 Gm 7 C+

Wild Man Blues

180

4/4 ♩ = 94
JRM ♩ = 156

No definitive melody on the records; sheet music not found.
This is a construction

c. JR Morton, Armstrong, 1927

Chorus

Verse (Morton)

**Notes: Breaks are part of the tune, but placing is optional.
Verse is optional. Heck, all the notes are optional!**

Working Man Blues (1)

Mainly 1st version, some from record 2, which is slower

King Oliver '23

4/4 ♩ = 156 ♩ = 118

The image displays a musical score for 'The Blue Danube' by Johann Strauss II, featuring piano and clarinet parts. The score is written in 4/4 time and includes various musical notations such as chords, rests, and melodic lines. The piano part is marked with a 'P' and the clarinet part with a 'C'. The score is divided into sections labeled A, B, and C. The key signature is one flat (B-flat major or D-flat minor). The tempo is marked 'Moderato'. The score includes various chords such as A-flat major, E-flat major, and D-flat major, as well as rests and melodic lines. The piano part is marked with a 'P' and the clarinet part with a 'C'. The score is divided into sections labeled A, B, and C. The key signature is one flat (B-flat major or D-flat minor). The tempo is marked 'Moderato'. The score includes various chords such as A-flat major, E-flat major, and D-flat major, as well as rests and melodic lines.

Routine: A, B B, C C, solos on C 2X each, C C C D

Working Man Blues (2)

181

Armstrong plays 1st 6 bars over the band, which is playing an impression of the melody. His lick isn't on the 2nd record.

The musical score is written on four staves in G major (one sharp). The first staff begins with a boxed 'D' and contains four measures with notes G4, A4, B4, and G4, each with a whole rest. Chords D, A \flat , E \flat 7, and A \flat 7 are indicated above the measures. The second staff contains four measures with notes G4, A4, B4, and G4, each with a whole rest. Chords D \flat , D \flat , A \flat , and A \flat are indicated above the measures. A bracketed annotation '[Cornet break -----]' spans the last two measures. The third staff contains four measures with notes G4, A4, B4, and G4, each with a whole rest. Chords E \flat 7, A \flat , D \flat , A \flat , D \flat , and A \flat are indicated above the measures. The fourth staff begins with a boxed 'Tag' and contains four measures with notes G4, A4, B4, and G4, each with a whole rest. A bracketed annotation '[No rhythm -----]' spans the first two measures. Chords A \flat , D \flat , and A \flat are indicated above the measures.

Working Man's Blues (Copyright)

The Copyright submission sheet; orig. Bb. Chords from records

c. Oliver, 1923

A

B

C

E \flat 7 [Cornet break -----]

A \flat [Clarinet -----]

Wild Women Don't Have the Blues

182

IC's 1st (7/24 Paramount) record is in G, 2nd (4/11/61) in Eb. No other 78 records. She phrases all over the place. Here's a starter set.

Ida Cox, '24.
c. ??

♩ = 116
Slowish blues. Also good shuffle / boogie--NOT TOO FAST for the words!!

♩ = 90

Chord symbols: **E^b7**, **A^b7**, **E^b7**, **C⁷**, **F⁷**, **B^b7**, **E^b7**

1. I hear those women ravin' 'bout their monkey men,/ a-
'Bout their triflin' husbands and their no-good friends,/
These poor women sit around all day and moan,
Wondering' why their wanderin' poppas don't come home,/ but
Wild women don't worry,/ wild women don't have the
blues./// /// Now

2 If you've got a man don't ever be on the square,/ 'cause
If you do he'll have a woman everywhere./ I
Never was known to treat no one man right,/ I
Keep him working hard both day and night,
Wild women don't worry,/ wild women don't have the
blues./// ///

3. I've got a disposition and a way of my own. When my
man starts kickin' I let him find another home. I get
Full of good likker, walk the streets all night,
go home and put my man out if he don't act right,/
Wild women don't worry,/ wild women don't have the
blues./// // You/

4. Never get nothin' by being an angel child./ You
better change your ways and get real wild./ I'm
Gonna tell you somethin', I wouldn't tell you a lie,/
wild women are the only kind that really get by,/ cause
Wild women don't worry, wild women don't have the blues./// ///

Hot 5 '25
c. Lil Armstrong, 1925

Clar + rhythm play this pattern til Chorus

Coronet

Chorus F(C+ F) Dm Cdim

Routine: Cornet (muted) solo intro (You don't have to play LA's notes); Chorus, Verse, solos 1-2X each, Out (sudden ending)

Yes I'm In the Barrel (2)

183

Verse

Musical notation for the Verse section, featuring a melody line and a bass line with chords. The key signature is one flat (Bb).

Chords: Dm, A7, Dm, Am, E+, Am, E7, Am, E7, Am, A7, Dm, A7, Dm, Bb, F, C7, F, C7, Cdim, C7.

Solos

Musical notation for the Solos section, featuring a melody line and a bass line with chords. The key signature is one flat (Bb).

Chords: F, Bb7 (C+), F, F7, Bb, Bbm, F, C7, F, Bb, nX, F, C7, 2. F, C7.

Out

Musical notation for the Out section, featuring a melody line and a bass line with chords. The key signature is one flat (Bb).

Chords: F, Dm, C7, Cdim, F, F7, Bb, F, Bb, Bbm, F, C7, F.

Annotations: [Trombone break -----], [Cornet break -----], [Cornet break -----].

184

You Don't Understand

♩ = 204 (CW)
2-beat ♩ = 168 (JPJ)

Chorus from vocals on 11/18/29 Johnson & 11/19/29
Clarence Williams records; vary greatly from music

Bessie Smith '29;
c. Cl. & Spencer. Williams,
James P. Johnson, 1929

Chorus

Verse

You Made Me Love You

185

(When I Saw You Cry)

Adapted from the record. Sometimes played in Bb. Play it like a regular tune. Vocal phrasing not LA's, only a suggestion.

Armstrong Hot 5 '26;
c. Percy Venable,
Armstrong, 1926

4/4 ♩ = 196

Intro

G+

Chorus

C

D7

G7

C

D7

G7

E7

Am

A7

D7

G7

C

D7

G7

E7

Am

C7

F

F#dim

C

(B7 Bb7) A7

D7

G7

C

Sweet mama won't you listen while I tell
you

|You made me love you/ when I saw you cry. ///
|I didn't know till I saw tears in your eye. ///That
You're just like a baby// as sweet/ as can be.// And you
Made me want to kiss your tears a- way.// (my little darlin')///

|Love made me hurt you dear once when I spoke so cross.// And to
Make/ you for- give me I will try/// /// You
Made me sad but in a way I'm glad/ I'm glad to be now// 'Cause you
Made me love you when I saw you cry.//| ///

You're Next

4/4 ♩ = 120

Armstrong Hot 5;
c. Lil Armstrong, 1926

Piano intro

Long classical ad lib obligato,
then rhythmic

Verse Cornet

Piano intro **Fm** **Fm** **C7** **Fm**

Chorus **A^b** **E^bdim** **E^b7** **A^b** **E^b7**

A^b **E^bdim** **E^b7** **A^b7** **D^b** **D^bm** **A^b** **F7** **E^b** **B^bdim** **Fm** **B^b7** **E^b7** **(Ddim E^bdim) E^b7**

Banjo **A^b** **E^b7** **A^b** **E^b7** **A^b** **A^b7** **D^b** **E^b7** **A^b7**

[Break] **D^b** **Fdim** **Fdim** **A^b** **A^b** **F7** **F7**

B^b7 **E^b7** **A^b3** **A^b7** **D^b3** **D^bm** **A^b** **E^b7**

Ending **A^b** **A^b7** **D^b** **D^bm** **A^b** **E^b7** **A^b**

Routine: Intro, V, C, solos, C, w/ ending

You've Been A Good Old Wagon

187

4/4 $\text{BS} = 79$ $\text{J} = 112$

From 1/14/25 record. Phrasing only suggestive. Works well faster—it's basically a novelty pop tune.

Bessie Smith '25

A

F B \flat 7 F A \flat 7 Dm A \flat 7 Dm D \flat 7 3

F D \flat 7 G \flat 7 D \flat 7 C \flat 7 F Gm \flat 7 Fdim F C \flat 7

B

F B \flat 7 3 F A \flat 7 Dm A \flat 7 Dm D \flat 7

F D \flat 7 G \flat 7 D \flat 7 C \flat 7 F C \flat 7

C

F B \flat 7 F A \flat 7 Dm A \flat 7 Dm D \flat 7

F D \flat 7 G \flat 7 D \flat 7 C \flat 7 F F \flat 7

Routine: Band, V 1 2 3, solos, v. 4

You've Got To Give Me Some

From BS 5/8/29 record. Many variations, these are the main ones.

Bessie Smith, M.
Webster, '29; c. S.
Williams, 1929

4/4 ♩ = 144

A

B \flat

B \flat 7

E \flat 7

B \flat

Fdim

F 9

B \flat

Cm 7

F 7

B

B \flat

B \flat 7

E \flat 7

B \flat

Fdim

F 7

B \flat

Cm 7

F 7

C

B \flat

B \flat 7

E \flat 7

B \flat

Fdim

F 7

B \flat

Zulu's Ball

189

King Oliver, '23

4/4 ♩ = 184

Intro *Rhythm beat the notes* E^b dim E^b F^7 B^b7

A *Clar* *Rhythm beat the notes* E^b dim E^b F^7 *Cornets* B^b7

Clar *Rhythm beat the notes* E^b dim E^b F^7 *Cornets* B^b7

B E^b A^b C^7 Fm B^b7 E^b C^7 F^9 B^b7 Cm

C Cm E^b dim E^b F^7 Cm E^b dim E^b C^7 Fm G^7

D C^7 F^7 E^b dim E^b F^7 B^b7 E^b F^7 C^7 F^7 B^b7 E^b

3

Routine: Intro, A B C D, A B C D, Solos on D, C D (D)

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Page Map

[Basic tempo of tune.]

Ballad, Fast, Bouncy

[Tempo parameters; only suggestive, but try first, because they are realistic.]

[How tune ought to FEEL.]

Hooch tune, Smooth, Plaintive

Bix; c. Quicksell, 1927

[who did it; c.(omposer) Date]

♩ = 40
♩ = 320

Intro

[By entire band]

Trumpet Intro

[Trumpet or lead horn only. If no chords, it's a solo, no rhythm]

[When Intro and verse are optional, intro may be under chorus on the sheet.]

Chorus [Main melody begins here. Play SOLOS on Chorus. Sometimes Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]
[It's also used when there's only an intro and melody, so your eye can find the melody quickly.]

Verse [Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye doesn't have to search for the chorus.]

[If there's a featured vocalist, Verse, Chorus are sung together 1st X, 2nd vocal, Chorus only.]

A [Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually are on the last strain.]

B [BREAKS are important in Dixieland. They are SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may occur any place in a tune, often are fixed.]

C [Clarinet Break - - - -] **Off-beats** { C } { C } **F** [Play off-beats until told otherwise. I don't put the pattern in all the way through long passages, because it clutters up the sheet.]

Dogfight [An intro. to a key change, with chord changes that get you smoothly into the new key.]

Interlude [A passage between strains.]

C **Solos** [Usually the entire tune is played, then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, after solos, usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]

Ending **Out** [Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]

Ending

Tag TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores Repeat signs.

